THE VELVET UNDERGROUND LOADED!

THE FULL STORY OF LOU'S DOOMED MASTERPIECE

MOJO

The Music Magazine

A DATE WITH ELVIS

ELO RISE AGAIN!

JEFF LYNNE **SPEAKS**

THE BEATLES INSIDE THEIR 50 TRACK FILM SPECTACULAR!

MY LIFE IN MUSIC...

EXCLUSIVE 15 PAGE INTERVIEW

PLUS!

- PHIL COLLINS
- JOHN COOPER CLARKE
- THE MONKEES
- GUY GARVEY
- MORRISSEY
- GENE VINCENT
- MEMBRANES
- FAIRPORT CONVENTION
- FOALS

140 REVIEWS

THIS MONTH'S BEST MUSIC!

RODDY DOYLE INTERVIEWS RICHARD HAWLEY

THE BEATLES

THE BEATLES AS YOU HAVE NEVER SEEN THEM BEFORE
Stunning HD Restoration and Remixed Stereo & 5.1 Audio

Blu-ray / DVD / Blu-ray & CD / DVD & CD
Deluxe 2 Blu-ray & CD / Deluxe 2 DVD & CD / CD / Double Vinyl

UNIVERSAL MUSIC GROUP INTERNATIONAL

www.thebeatles.com

Apple

CONTENTS

LONDON · MEMPHIS · THE SECOND FRET

DECEMBER 2015
Issue 265

FEATURES

42 **JEFF LYNNE** Conductor of the Electric Light Orchestra, Traveling Wilburys head honcho and honorary Beatle speaks to Bob Mehr about a blessed life of studio graft and pop magic.

48 **THE VELVET UNDERGROUND** Frosty, fractious, fragmented, the band who made *Loaded* in 1970 were on their last legs but going out with a bang. David Fricke speaks to survivors past and present from the band's final FM flourish.

56 **RICHARD HAWLEY** Award-winning novelist Roddy Doyle sits down with the Sheffield singer to unlock the secrets of his songwriting.

62 **PHIL COLLINS** In the 1980s the Genesis drummer went from unlikely pop star to press pariah without passing Go. Therapist: Danny Eccleston.

COVER STORY

68 **ELVIS COSTELLO** In the wake of his new memoir, the singer looks back over 40 years of song, and lays himself bare. "I'm not blind to my own failings," he tells Sylvie Simmons.

> "They showed their colours. I left them to their LP of hits I'd made."
>
> **LOU REED JUMPS SHIP FROM *LOADED* AND THE VELVET UNDERGROUND. P48**

PA

Speaking for the forgotten people: The Coral, MOJO Working, p20.

MOJO

REGULARS

9 **ALL BACK TO MY PLACE** Neko Case, Nicholas Hoult and Noel Fielding from The Mighty Boosh play Skip Spence, Sugar Pie DeSanto and Eminem, all at the same time .

11 **THEORIES, RANTS, ETC** Of Beatles, Stones and, er, Hemel Hempstead.

40 **REAL GONE** It's adieu to Ben Cauley, Frankie Ford, Lady Bo and Steve MacKay.

126 **ASK FRED** A Dellar crack'd!

130 **HELLO GOODBYE** Iain Matthews on a great adventure with Fairport Convention.

WHAT GOES ON!

16 **THE MONKEES** A box set of every episode of the pop heroes' TV series and their movie Head, is about to come out. Mickey Dolenz and archivist Andrew Sandoval have the full story.

23 **DR. JOHN COOPER CLARKE** Salford's poet laureate presents his Self-Portrait, plus vintage recollections of the glory days of off-track betting, minimalist lifestyles and Old Yeller.

26 **FOALS** Yannis Philippakis sets down his paint roller to get confidential on the whys and wherefores of in-band brotherhood, Frank Black's sleeping habits and why you don't need a telly.

30 **GENE VINCENT** In 1969, troubled rock'n'roll great Gene Vincent toured Britain with greasers The Wild Angels. Hear memories of fast times and bad luck in Sevenoaks, Belfast and the Isle Of Wight, with a road addicted legend .

34 **MEMBRANES** Punk Stakhanovites head to the Baltic for their audio-visual exploration of Black Holes, the Multiverse and life and death. Involves vodka-cucumber cocktails.

MOJO FILTER

83 **NEW ALBUMS** Wirral wunderkid Bill Ryder-Jones, miraculous Anna Von Hausswolff and the bastion of UK hip hop, Roots Manuva.

100 **REISSUES** Van Morrison's musical rebirth and prime Slade skweezed into a box set.

110 **BOOKS** 1966 and all that, by Jon Savage, Patti Smith's second memoir and Sarah Records.

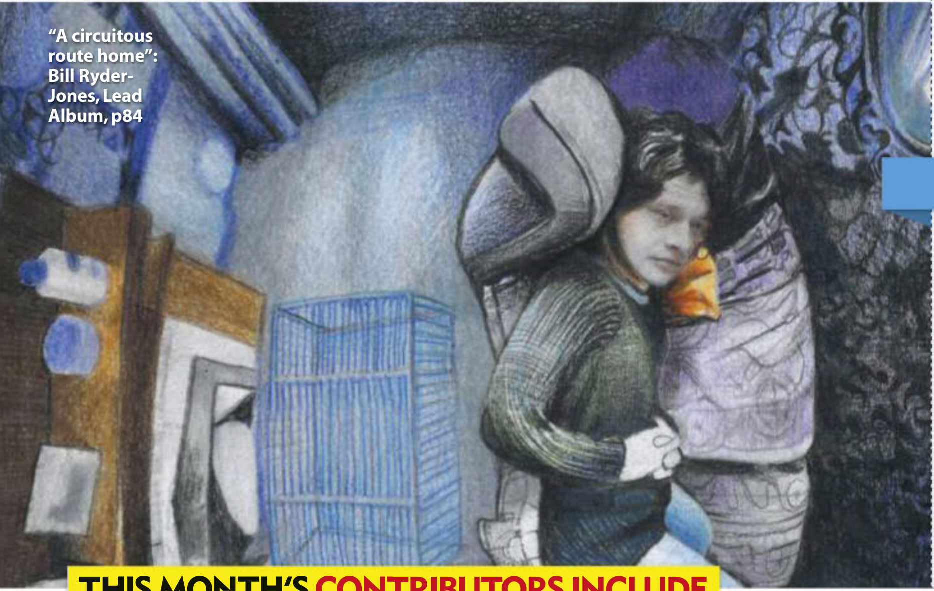
112 **SCREEN** The Beatles' promos restored in sight and sound, some seen for the first time.

116 **LIVES** Morrissey's farewell to London (for now at least). Plus, Howe Gelb and Jenny Lewis.

KING GIZZARD AND THE LIZARD WIZARD
PAPER MACHE DREAM BALLOON

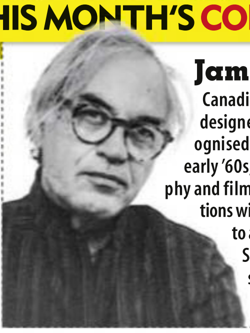
GILLES PETERSON PRESENTS
SUN RA
AND HIS ARKESTRA
"TO THOSE OF EARTH AND OTHER WORLDS"

The voyager: Annie Clark aka St. Vincent drums for Jenny Lewis, p118.



"A circuitous route home": Bill Ryder-Jones, Lead Album, p84

THIS MONTH'S CONTRIBUTORS INCLUDE



James O'Mara

Canadian visual artist and designer James O'Mara, recognised for his work since the early '60s, focuses on photography and film-making in collaborations with international artists to achieve special images. See this month's cover shot of Elvis Costello. jamesomara.com

Robert Norris

From a career as musician, artist and illustrator to now Buddhist monk in Asia, Rob [Bhante Ven Rakkhita Samanera] brings a fusion of a love of both music and panoramic perspective; a style born in Liverpool as a student. Bill Ryder Jones' melancholy-tinged introspection is caught in a unique vision (p85).

Roddy Doyle

Multiple-award winning Irish author, dramatist and screenwriter Doyle was in Sheffield this month to talk to a favourite singer, Richard Hawley. His only other interviewee subject? Firebrand footballer Roy Keane. "Richard and Roy are quite similar," says Doyle, whose encounter with Hawley starts on p56.

Maryam Sahafzadeh, Jackie Young, Tom Sheehan, James O'Mara

MANY MOONS
MARTIN COURTNEY
Beach Music

MARTIN COURTNEY
MANY MOONS

The debut album from the lead singer of Real Estate
Out 30th October
CD / LP / DL

Bill Ryder-Jones.
West Kirby County Primary.

Out 6th November on CD / LP / DL

ALEX G
Beach Music

“Frighteningly prolific and precocious” Q
Out now on CD / LP / DL

Domino dominorecordco.com

COSTELLO

A COLLECTION OF UNFAITHFUL MUSIC

SELECTED EXCLUSIVELY FOR MOJO BY ELVIS COSTELLO

NICK CAVE & THE BAD SEEDS, GEORGIE FAME, JOHNNY CASH, ORNETTE COLEMAN, JESSE WINCHESTER AND MANY MORE...

1 GEORGIE FAME

LIL' PONY

"In 1966, I brought home Georgie's *Sound Venture* album… My folks read the personnel list and found the names of the entire generation of jazz musicians that my father had aspired to join when he travelled to London in 1951 with just his trumpet and his reputation as Birkenhead's only bebop player."

2 JOHNNY CASH

SHE USED TO LOVE ME A LOT

Following our work together on *Wise Up Ghost*, producer Steven Mandel and I were asked to remix this track from the lost Johnny Cash album, *Out Among The Stars*, from some Billy Sherrill sessions not long after my own visit to Nashville to record the album, *Almost Blue*, in May 1981. We retained the drums and background voices, flipped some of the original parts backwards. Then I added a different bass-line, electric guitar and melodica to Johnny's all-time vocal performance.

3 GENE AUSTIN

LONESOME ROAD

"By early 2011, the recognition of beauty was less evident, but my dad's face was not yet a mask of vacancy, mobile only in response to unseen terrors as his Parkinson's advanced. Gene Austin was singing a sentimental refrain, 'Just Molly and me and baby makes three/We're happy in my blue heaven.' I asked, 'Did Papa like this song?' 'Of course,' my father replied. His big eyes met mine, they seemed suddenly clear and connected to the thought."

4 EMMYLOU HARRIS & RODNEY CROWELL

HER HAIR WAS RED

I've imagined Emmy singing my friend Amy Allison's song since Amy's version was first released on her album, *Sheffield Streets*, a record on which she offered me the great thrill of singing a duet on her father's always timely song, Monster Of The Id, on which Mose played piano. Now there are two beautiful renditions of this lovely song.

9 ANNETTE HANSHAW

LITTLE WHITE LIES

When I read Donald Fagan's memoir he unfavourably compared this great singer to his beloved Boswell Sisters. I know how I'd rather spend my time. She certainly had a cute way of singing and would often address the audience with the quip, "And that's all", just before the run-out groove. By the early '30s, she'd married her boss at Pathé Records and quit showbusiness. I've certainly never met a record executive pretty enough for this to be an option.

10 NICK CAVE & THE BAD SEEDS

JUBILEE STREET

Push The Sky Away was my companion during my many long hours completing the writing and editing of Unfaithful Music & Disappearing Ink, so I wanted to include this song. When the inkwell ran dry, I watched Nick in the film, 20,000 Days On Earth, as our tour bus rolled from Sioux City. I liked the live performance of this song and the film's appearance of confidentiality and glimpsed charade. It had humour and was deeply touching in equal measure.

11 ORNETTE COLEMAN

TEARS INSIDE

I sat next to Ornette at a Bob Dylan concert once. I don't know if Bob knew who was in the audience but he certainly played some very interesting guitar solos that night. It's hard to imagine what was controversial about anything so beautiful and free, but you can go back and find newspaper clippings that ridicule or patronise a great artist like Ornette Coleman or, for that matter, Bob Dylan. Time will tell us who is ridiculous.

12 JACK TEAGARDEN

GUESS I'LL GO BACK HOME THIS SUMMER

Willard Robison wrote great songs; Cottage For Sale, sung famously by Frank Sinatra, and Don't Smoke In Bed, one of Peggy Lee's very best records. In the1920s, he led the Deep River Orchestra, writing melancholy and evocative songs about an almost imaginary American life. This track comes from an entire album of Willard Robison songs made by his friend, Jack Teagarden. I don't know what I love more, Jack Teagarden's trombone playing, or his beautiful, sleepy singing style.

Alamy (6), Getty Images (2), Rex

AS THE TITLE, UNFAITHFUL MUSIC & Disappearing Ink, might suggest, songs and memory play a big part in my book. Some of these songs have been my soundtrack while completing this work. Regular readers of MOJO don't need me to tell you who these artists are or why they are great. I'm sure those Gene Austin and Jesse Winchester cover stories are just around the corner. As they always say in tantalizing stories, "Now read on". *E.C.*

Editor's note: Elvis Costello sent MOJO the notes printed below to annotate his choice of music. The sections in the notes presented in inverted commas have been selected from his autobiography by Elvis himself and are designed to offer the reader a flavour of the book itself.

COSTELLO
A COLLECTION OF UNFAITHFUL MUSIC
SELECTED EXCLUSIVELY FOR MOJO BY ELVIS COSTELLO
NICK CAVE & THE BAD SEEDS, GEORGIE FAME, JOHNNY CASH, ORNETTE COLEMAN, JESSE WINCHESTER AND MANY MORE...

5 OTIS RUSH
IT TAKES TIME

I got to Otis Rush's playing from listening to Peter Green. "In 1969, lads were passing around diagrams of chords as if they were girlie pictures: Make this shape with your fingers and song comes out. The song itself was no three-chord trick. It was pretty complex, old before its time, even world-weary. It was Peter Green's Man Of The World." This great Cobra side comes from Chicago in the 1950s.

6 LARKIN POE
OVERACHIEVER

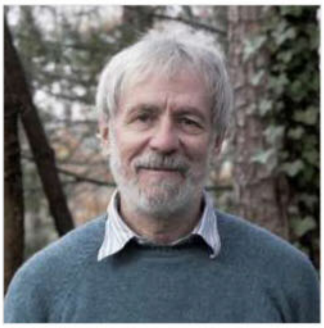
Singing with Rebecca and Megan Lovell has been one of the delights of my recent Detour shows. I first saw them with their sister, Jessica, when they stole the show at the opening night bluegrass jam at MerleFest, North Carolina in 2007. The two sisters went on to form Larkin Poe and this piano ballad is one of the many highlights of their album, *Kin*, but you should also check out their YouTube take on Michael Jackson's Off The Wall.

7 THE UNTHANKS
FLUTTER

I joke sometimes that I have a morbid dread of folk music, but when I first heard Rachel Unthank's singing, I realised that the beauty was in the root and in the branch too. Each new Unthanks record is deeper and richer. Adrian McNally's delicate orchestrations frame Becky Unthank's voice so beautifully. It is hard to choose just one song from *Mount The Air*, I hope you hear it all.

8 DOC WATSON
TOM DOOLEY

"I'd long pondered the vicious, matter-of-fact reporting, so shocking to hear compared to the benign version by The Kingston Trio that I had heard on the BBC as a child. I'd seen Doc hold an audience rapt with just a flatpick and a Martin guitar from the back of a tiny Detroit club in the early '90s. I'd never expected to meet him face-to-face, but in 2007 I was ushered into a modest motel room, away from the MerleFest site…"



13 JESSE WINCHESTER
GHOSTS

"I had loved Jesse's voice since I'd first heard it in about 1971. I'd learned all of his songs to just play for myself in the hush of night and to get myself out of painted corners in unwelcoming clubs." This song about memory is from Jesse's final album, *A Reasonable Amount Of Trouble*. Sad as it was to see him go, he rehearsed this graceful exit when he wrote, "Trust me Lord, to be quiet about it," back then.

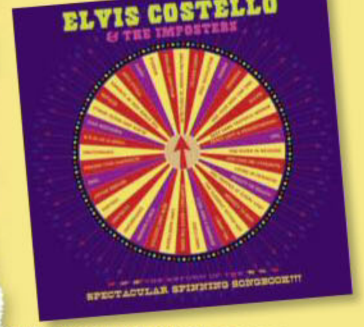
14 STEVE NIEVE
THE BIRDS WILL STILL BE SINGING

"I had no idea that Steve had ever thought quite this way about anything I had written. Despite all the time that we have worked together, to speak of such a thing might have inhibited the trust and liberty on which our musical relationship was founded. But now I know." If you don't understand what I mean by this, write to your MP, your Congressman or your Papal Envoy to demand the release of Steve's splendid record. Then you'll know.

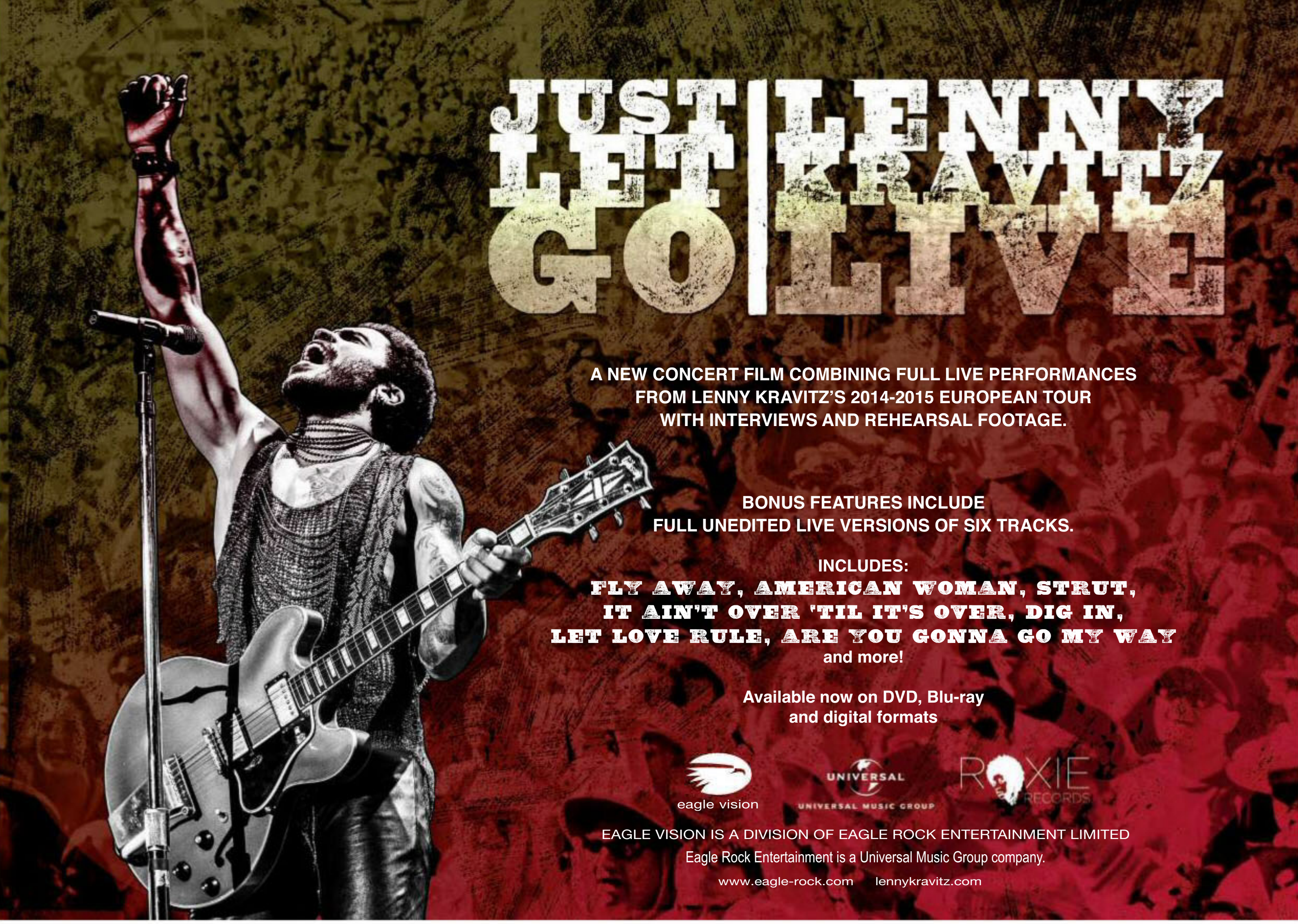
15 HAL PRINCE
IT'S OVER

"My dad went under various aliases, appearing in three different guises on a Cannon or Crossbow EP. He would cover everything from Paul Anka's Eso Beso, under the guise of 'Hal Prince' to She Loves You as 'Frank Bacon And The Baconeers' or I Wanna Be Your Man as 'The Layabouts'. It was all very confusing. You can probably guess why I didn't give it a second thought when it came time to take a funny stage name."

MORE MOJO
ELVIS'S SPINNING SONGBOOK!



CHECK OUT MOJO'S COLLECTION OF COSTELLO TUNES, PRESENTED FOR YOUR PLEASURE AT
WWW.MOJO4MUSIC.COM



JUST LET GO | LENNY KRAVITZ LIVE

A NEW CONCERT FILM COMBINING FULL LIVE PERFORMANCES
FROM LENNY KRAVITZ'S 2014-2015 EUROPEAN TOUR
WITH INTERVIEWS AND REHEARSAL FOOTAGE.

BONUS FEATURES INCLUDE
FULL UNEDITED LIVE VERSIONS OF SIX TRACKS.

INCLUDES:
FLY AWAY, AMERICAN WOMAN, STRUT,
IT AIN'T OVER 'TIL IT'S OVER, DIG IN,
LET LOVE RULE, ARE YOU GONNA GO MY WAY
and more!

Available now on DVD, Blu-ray
and digital formats

eagle vision UNIVERSAL UNIVERSAL MUSIC GROUP ROXIE RECORDS

EAGLE VISION IS A DIVISION OF EAGLE ROCK ENTERTAINMENT LIMITED
Eagle Rock Entertainment is a Universal Music Group company.
www.eagle-rock.com lennykravitz.com

EL VY
is Matt Berninger
(The National) and Brent Knopf
(Ramona Falls)
Debut album
Out 30th October

EL VY
RETURN TO THE MOON

4AD

Neko Case

PARTICULAR FORCE OF ALT ROCK NATURE

What music are you currently grooving to?

I've been on a heavy **Donna Summer** kick. She's such a great singer. When knocking around the house it's often **Hanggai** or **Wilbur De Paris**. The Repo Man soundtrack as well, it transports me someplace crazy.

What, if push comes to shove, is your all-time favourite album?

It's a tie between Swing Down, Sweet Chariot by **Bessie Griffin And The Gospel Pearls** and **Flat Duo Jets**' *White Trees*. *Let England Shake* by **P.J. Harvey** is getting in there too. More the merrier!

What was the first record you ever bought? And where did you buy it?

It was either We Got The Beat by **The Go-Go's** or *Plastic Letters* by **Blondie**. It could've also been **The Monkees**' *Greatest Hits*, I still love them all. I would have gotten all three at Fred Meyer's poor people department store on Lakeway in Bellingham, Washington. That store had a 3-D hanging promo cutout of **Ann** and **Nancy Wilson** of **Heart** for *Dreamboat Annie* that I coveted *hard*.

Which musician, other than yourself, have you ever wanted to be?

Mavis Staples, no question. If it's possible to be Mavis *and* Heart at the same time I could get heavily into that.

What do you sing in the shower?

Dr. Dog's Control Yourself, especially the bridge, and many **Mary Margaret O'Hara** songs. I also make up songs about my dogs – I *am* a professional.

What is your favourite Saturday night record?

The Blasters, **The Cramps**, **Erykah Badu**'s *Worldwide Underground*, **The Everly Brothers**' *Walk Right Back: Warner Bros Years*, **Sugar Pie DeSanto**, **Missy Elliott**'s *Under Construction*…

And your Sunday morning record?

Anything by **Steve Miller**. Making breakfast to Jungle Love feels like a summer day in the yard, even when it's 17 below zero out.

Neko's box set Truckdriver, Gladiator, Mule is out on November 13 on Anti-

ALL BACK TO MY PLACE

IN WHICH THE STARS REVEAL THE SONIC DELIGHTS GUARANTEED TO GET THEM GOING...

Noel Fielding

MIND THE BOOSH, COCKS

What music are you currently grooving to?

I'm very hungover and I heard **Glen Campbell**'s Wichita Lineman on the radio. So mellow, it's making my head unpeel like a satsuma. That and **Tyler, The Creator**, a little contrast there. I like the **Odd Future** promos, they're really disturbing. I'm quite old now, so I feel I have no idea what's happening! The youth's got control! And me and Serge from **Kasabian** have been swapping music. I've been buzzing off *Phallus Dei* and *Yeti* by **Amon Düül II**.

What, if push comes to shove, is your all-time favourite album?

Oh God! I do like *Sticky Fingers*, that's probably my family's favourite album, we dance to it at Christmas. And *The Piper At The Gates Of Dawn*, 'cos it's folky, whimsical, psychedelic. **Syd Barrett**, he was the coolest, for a very short time. Can I pick my top 100? **Bolan**, **Beefheart**, **Tangerine Dream**'s *Force Majeure*… it hurts me when I have to decide.

What was the first record you ever bought? And where did you buy it

My mum and dad bought me **Adam Ant**'s *Prince Charming* and **Motörhead**'s *Bomber* for my birthday, from Our Price in Croydon. A strange fusion.

Which musician have you ever wanted to be?

Jim Morrison. That would have been quite fun, before it went really wrong, I reckon he would've had a good laugh!

What do you sing in the shower?

Skip Spence's *Oar*, that's got some great songs, and really weird stuff… but it's beautiful.

What is your favourite Saturday night record?

Something a bit more lively. The **New York Dolls**. Or **Iggy Pop**. **The Stooges** will get you going! What will I do? I used to put on **Joan Jett** and take hours putting on a ludicrous outfit… then not bother going out.

And your Sunday morning record?

Joni Mitchell's *Clouds*. The perfect Sunday would entail a walk on Hampstead Heath, then bringing the swans back and giving them a Sunday roast.

The An Evening With Noel Fielding UK tour begins on November 12

Dennis Kleiman, Rex (2)

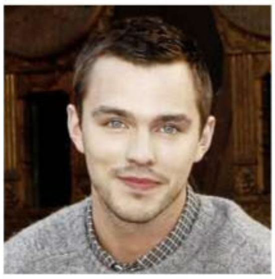
Go-Go's
tangerine dream
force majeure

NOW PLAYING

- (One of) Neko Case's first records was The Go-Go's 1980 calling card We Got The Beat. Or maybe it was Blondie's *Plastic Letters* – the mind, it plays tricks!
- Screwy Noel Fielding, as well as Amon Düül II, Skip Spence and Glen Campbell, gives it up for Tangerine Dream's 1979 LP *Force Majeure*.
- Bass-slut and obsessional listener Nicholas Hoult is currently caning this year's *In Colour* by Jamie xx.

Nicholas Hoult

SKINS, X-MEN AND MAD MAX THESP



What music are you currently grooving to?

The **Jamie xx** album, *In Colour*. He's incredible. I'm completely obsessive, I'll listen to something until I'm completely sick of it, I'm not there yet with this – I think because there's not too many choruses or lyrics, it has that soundtrack thing where the music builds and it's very repetitive. That's when I can be transported by music.

What, if push comes to shove, is your all-time favourite album?

There are so many – the first **Arctic Monkeys** album, *Otis Blue*, and **The Jackson 5**, Who's Lovin' You [*Diana Ross Presents The Jackson 5*] is one of my favourite songs by them. Michael's voice, songs that are very soulful, ones you can groove to. I love that era of Motown.

What was the first record you ever bought? And where did you buy it?

Eminem, *The Marshall Mathers LP*. I was too young to buy it, so I gave my sister the money to get it from HMV in Reading.

Which musician have you ever wanted to be?

Keith Richards. He exudes this love of music, he's had an incredible life and he remembers pretty much all of it. And **Freddie Mercury**, probably the best performer who ever lived.

What do you sing in the shower?

Etta James' At Last. I murder it, I absolutely suck, but in my head I sound like the singer in real life, I'm having a great time.

What is your favourite Saturday night record?

I'm probably going out to have a few drinks and throw a few shapes, and All Of The Lights by **Kanye West** has got that build, the right mood for just before you leave the house, when you're on the upward arc. I like **SBTRKT** and **Flume** too. I'm a slut for some bass.

And your Sunday morning record?

I really like **Muse**'s version of Feeling Good, when that guitar riff comes in. You're feeling a bit rough, but you're still alive, so embrace it. The soundtrack of The Lion King, too.

Kill Your Friends is released in cinemas on November 6

CARGO RECORDS

CARGO COLLECTIVE

ROCKET FROM THE TOMBS

ROCKET FROM THE TOMBS
BLACK RECORD
FIRE RECORDS
LP / CD

THE CHILLS
SILVER BULLETS
FIRE RECORDS
LP / CD

PUBLIC SERVICE BROADCASTING

PUBLIC SERVICE BROADCASTING
SPUTNIK / KOROLEV EP
TEST CARD RECORDINGS
12" / CD

FLORENCE
DARREN HAYMAN

DARREN HAYMAN
FLORENCE
FIKA RECORDINGS LP

CHORUSGIRL

CHORUSGIRL
CHORUSGIRL
FORTUNA POP!
LP / CD

MASERATI
REHUMANIZER
TEMPORARY RESIDENCE LTD
LP / CD

MY DISCO
SEVERE
TEMPORARY RESIDENCE LTD
LP / CD

TEETH OF THE SEA
HIGHLY DEADLY BLACK TARANTULA
ROCKET RECORDINGS
LP / CD

Elle Osborne
It's Not Your Gold Shall Me Entice

ELLE OSBORNE
IT'S NOT YOUR GOLD SHALL ME ENTICE
9TH HOUSE RECORDINGS
CD

CIRCUIT BREAKER

CIRCUIT BREAKER
MY DESCENT INTO CAPITAL
HARBINGER SOUND
LP / CD

CONSUMER ELECTRONICS
DOLLHOUSE SONGS
HARBINGER SOUND LP

Wreckless Eric
AMERICA

WRECKLESS ERIC
AMERICA
FIRE RECORDS
LP / CD

TARIVERDIEV
FILM MUSIC
EARTH RECORDS
3LP / 3CD

ADU
SWIMMING IN THE SAHARA (WITH A FROG ON MY TAIL)
BULL NOSE HOOP
CD

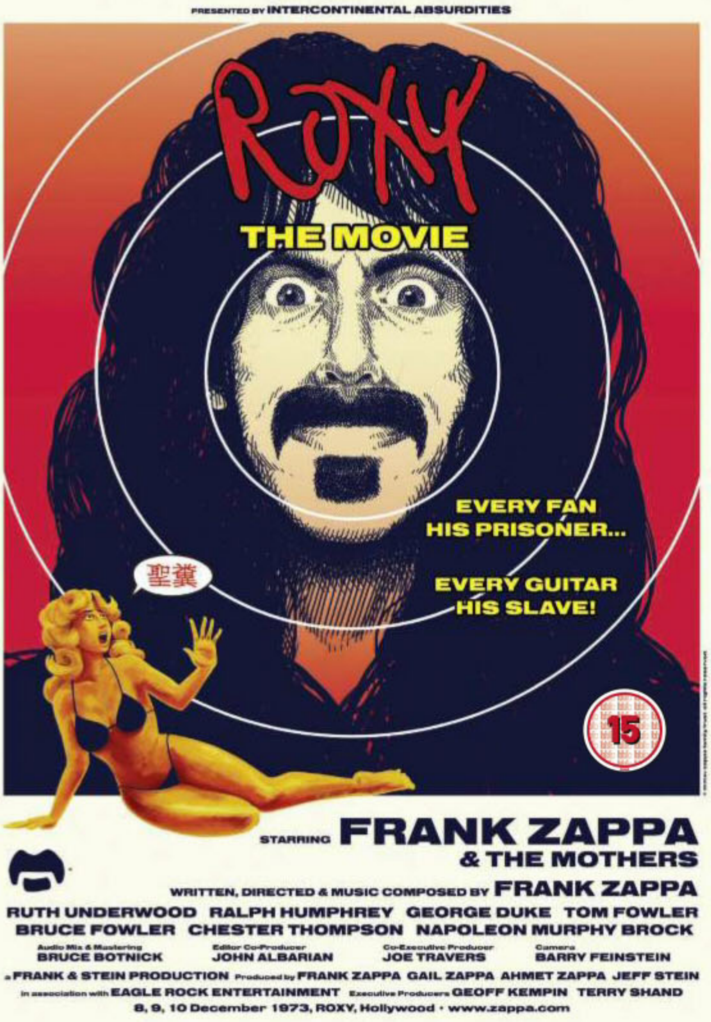
9TH WONDER & TALIB KWELI
INDIE 500
IT'S A WONDERFUL WORLD MUSIC GROUP
2LP / CD

ARCHIE AND THE BUNKERS

ARCHIE AND THE BUNKERS
ARCHIE AND THE BUNKERS
DIRTY WATER
LP / CD

CARGO COLLECTIVE: AN AMALGAMATION OF RECORD SHOPS AND LABELS DEDICATED TO BRINGING YOU NEW MUSIC

IRELAND: BELFAST - HEAD SCOTLAND: AYR - BIG SPARRA VINYL / EDINBURGH - VOXBOX / EDINBURGH - UNDERGROUND SOLU'SHN / GLASGOW - LOVE MUSIC WALES: ABERYSTWYTH - ANDY'S RECORDS / CARDIFF - SPILLERS / NEWPORT - DIVERSE / SWANSEA - DERRICKS NORTH- WEST: BLACKBURN - HEAD / CHESHIRE - A & A DISCS / LIVERPOOL - PROBE / MANCHESTER - PICCADILLY RECORDS / PRESTON - ACTION RECORDS / WARRINGTON - HEAD NORTH-EAST: CAMBRIDGE - LOST IN VINYL / DERBY - TALL BIRD / HUDDERSFIELD - VINYL TAP / LEEDS - CRASH / LEEDS - JUMBO RECORDS / NEWCASTLE - BEATDOWN RECORDS / NEWCASTLE - J G WINDOWS / NEWCASTLE - REFLEX / SHEFFIELD - RECORD COLLECTOR / STOCKTON ON TEES - SOUND IT OUT MIDLANDS: BURY ST.EDMUNDS - HARDCORE HOBBIES / BURY ST.EDMUNDS - VINYL HUNTER / HANLEY - MUSIC MANIA / BRISTOL - HEAD RECORDS / LEAMINGTON SPA - HEAD RECORDS / LOUTH - OFF THE BEATEN TRACK / NOTTINGHAM - MUSIC EXCHANGE / NOTTINGHAM - RISE / OXFORD - TRUCK / SHREWSBURY - CAVE RECORDS / SHREWSBURY - LEFT FOR DEAD / STOKE ON TRENT - STRAND RECORDS / WORCESTER - RISE SOUTH: BEXHILL ON SEA - MUSIC'S NOT DEAD / BRIGHTON - RESIDENT / BROMLEY - HEAD / DEAL - SMUGGLERS RECORDS / EASTBOURNE - PEBBLE / GODALMING - RECORD CORNER / LEIGH-ON-SEA - FIVES / LONDON - CASBAH / LONDON - FLASHBACK / LONDON - INTOXICA / LONDON - THE LP CAFE LTD / LONDON - ROUGH TRADE EAST / LONDON - ROUGH TRADE TALBOT RD / LONDON - SISTER RAY / SOUTHEND ON SEA - SOUTH RECORDS / SOUTHSEA - PIE & VINYL / ST ALBANS - EMPIRE RECORDS / WIMBORNE - SQUARE RECORDS SOUTH WEST: BRISTOL - RISE / CHELTENHAM - BADLANDS / CHELTENHAM - RISE / CHRISTCHURCH - THE VAULT / FALMOUTH - JAM / FOLKESTONE - HOT SALVATION / STROUD - TRADING POST / TAUNTON - BLACK CAT / TOTNES - DRIFT MAILORDER AND INTERNET ONLY STORES: BOOMKAT.COM / COVERSVINYL.CO.UK / NORMANRECORDS.COM / SPINCDS.COM / BLEEP.COM


PRESENTED BY INTERCONTINENTAL ABSURDITIES
ROXY
THE MOVIE
EVERY FAN HIS PRISONER...
EVERY GUITAR HIS SLAVE!
15
STARRING FRANK ZAPPA & THE MOTHERS
WRITTEN, DIRECTED & MUSIC COMPOSED BY FRANK ZAPPA
RUTH UNDERWOOD RALPH HUMPHREY GEORGE DUKE TOM FOWLER
BRUCE FOWLER CHESTER THOMPSON NAPOLEON MURPHY BROCK
Audio Mix & Mastering BRUCE BOTNICK
Editor Co-Producer JOHN ALBARIAN
Co-Executive Producer JOE TRAVERS
Camera BARRY FEINSTEIN
a FRANK & STEIN PRODUCTION Produced by FRANK ZAPPA GAIL ZAPPA AHMET ZAPPA JEFF STEIN
in association with EAGLE ROCK ENTERTAINMENT Executive Producers GEOFF KEMPIN TERRY SHAND
8, 9, 10 December 1973, ROXY, Hollywood · www.zappa.com

The film from
FRANK ZAPPA
& THE MOTHERS

legendary 1973 concerts
from the Roxy Theatre
available on **DVD** and **Blu-ray**
for the first time.

Features **fully restored sound**
and **picture.**

Includes **several tracks unique**
to the Roxy shows.

Available on
DVD, Blu-ray, DVD + CD set
and digital formats from
October 30th.

www.zappa.com

ZAPPA
eagle vision
UNIVERSAL
UNIVERSAL MUSIC GROUP

EAGLE VISION IS A DIVISION OF EAGLE ROCK ENTERTAINMENT LIMITED
Eagle Rock Entertainment is a Universal Music Group company.
www.eagle-rock.com

MOJO

Endeavour House,
189 Shaftesbury Avenue
London WC2H 8JG
Tel: 020 7437 9011
E-mail: mojo@bauermedia.co.uk
Website: mojo4music.com

Editor-in-Chief & Associate Publisher
Phil Alexander
Deputy Editor
Andrew Male
Senior Editor
Danny Eccleston
Art Editor
Mark Wagstaff
Reviews Editor
Jenny Bulley
Associate Editor (Production)
Geoff Brown
Deputy Art Editor
Russell Moorcroft
Associate Editor (News)
Ian Harrison
Picture Editor
Matt Turner
Picture Researcher
Ian Whent
Contributing Editors
Sylvie Simmons, Keith Cameron
Contributing Editor (US)
Ben Edmonds 313 897 2053
For mojo4music.com contact
Danny Eccleston

Thanks for their help with this issue:
Keith Cameron, Fred Dellar, Del Gentleman, Paul Stokes

Among this month's contributors:
Matt Allen, Martin Aston, Derek Barker, Mike Barnes, Mark Blake, Glyn Brown, Keith Cameron, Andrew Carden, Stevie Chick, Andy Cowan, Fred Dellar, Tom Doyle, Roddy Doyle, Daryl Easlea, Priya Elan, Andy Fyfe, David Fricke, George Garner, Pat Gilbert, Sid Griffin, John Harris, Will Hodgkinson, David Hutcheon, Chris Ingham, Jim Irvin, Colin Irwin, David Katz, Al Kooper, James McNair, Bob Mehr, Ben Myers, Chris Nelson, Pete Paphides, Mark Paytress, Andrew Perry, Clive Prior, Tony Russell, Jon Savage, Victoria Segal, David Sheppard, Michael Simmons, Sylvie Simmons, Mat Snow, Phil Sutcliffe, Ben Thompson, Paul Trynka, Kieron Tyler, Charles Waring, Roy Wilkinson, Lois Wilson, Anna Wood, Stephen Worthy

Among this month's photographers:
Cover: James O'Mara; (inset) VUA Soc Andrew Cotterill, Martin dam Kristensen, Piper Ferguson, Stefano Giovanni, Mick Hutson, Lenny Kaye, Trevor Key, Barry Plummer, Keith Scanlon, Tom Sheehan, Henri Ter Hall, Jackie Young

MOJO Subscription Hotline
01858 438884
For subscription or back issue queries contact CDS Global on Bauer@subscription.co.uk
To access from outside the UK
Dial: +44 (0)1858 438884

THEORIES, RANTS, ETC.

MOJO welcomes letters for publication. Write to us at: Mojo Mail, Endeavour House, 189 Shaftesbury Avenue, London WC2H 8JG. E-mail: mojo@bauermedia.co.uk

THIS MONTH'S ISSUE COULD EASILY HAVE been renamed The Songwriters Special. The reason is simple: from cover star Elvis Costello to Jeff Lynne, stopping via Phil Collins and arriving at Richard Hawley – the majority of the artists featured in the magazine are genuinely obsessed with the noble art of songcraft. Then, of course, there's the man they all look up to: Bob Dylan. Indeed, the twelfth instalment of Bob's *Bootleg Series* is so enthralling that it has prompted the urge to dig through that entire sequence of releases and provide an alternative history of the man's phenomenal career. Enjoy this bumper issue, and join us next month when we get down and do it all again and celebrate the very best music of the past 12 months…

PHIL ALEXANDER, EDITOR-IN-CHIEF

It's just sort of the highlight of me act!

As a lifelong Beatles fan, from the moment, as a 12-year-old schoolboy, I saw them perform Love Me Do on TV in 1962 I was more than pleased with MOJO 264's 24-page special and original artists CD. I was intrigued to read that Michael Lindsay-Hogg has, for many years, been talking with Apple about releasing the Let It Be film, colour-corrected with a good soundtrack, plus an auxiliary DVD with the stuff taken out for time or personality reasons. He went on to say that dealing with Apple is like dealing with the old Kremlin and suggested that they may regard Let It Be as the final cherry on the top of the cake of all The Beatles re-releases. I would encourage him to push on with his efforts so that we can all enjoy again my favourite Beatles film. Even though it shows an element of disharmony in the studio there are enough moments of pure joy and genius to warrant an enhanced release. The film of the concert on the roof of the Savile Row studios is worth a re-release on its own. We can only guess at what could be available in the extra footage that is awaiting us. Many thanks for a consistently great magazine which keeps music fans of my era reliving the great music and memories from our youth and also introduces us to the vibrant music available today. None of us are getting any younger – let's enjoy the magic of The Beatles while we can!

Phil Sephton, St Helens, Merseyside

There are some who are still following

Just writing to get ahead of the whingers who'll moan because you've dared to put The Beatles on the cover again. "Oh no, not again, they're boring, blah blah." Get a fucking grip! I have to put up with over-rated idiots that I don't like, but I don't moan, it's what makes MOJO a great magazine – lots of different artists, great articles. If people cannot understand the evolution of music through the '60s and its enormous influence on every decade that followed, they shouldn't be reading MOJO. "I don't like them, blah blah, why always them? I want Quo, blah…" Fucking grow up! You all sound like that overrated wanker Lydon, singer from that manufactured group.

Steve Kendall, via e-mail

All this for £2.86 an hour

Sorry, but 24 pages of in the main part second-rate cut-and-pasting from other sources to make up a sycophantic, excruciatingly bad main Beatles feature in MOJO 264 is not good enough. You normally do much, much better but if MOJO is heading this way I will be cancelling my subscription.

Euan Barker, Devon

You can sing all the old songs

MOJO 264 surprised me with the *Songs The Beatles Taught Us* CD. I thought I knew these songs but realised that I had never actually listened to a lot of the originals – I only thought I had. Wonderful to hear them and quite a 'rock' guitar sound on Bad Boy. Volume 2 must be waiting in the wings.

Stuart Gordon, via e-mail

No offence but there's been a mistake made

In Andy Fyfe's piece about Dawes in MOJO 264 he writes: "Three years ago Jackson Browne flew to London just to perform at Dawes' Borderline

➢

≺ gig”. Not so. In July 2011 Jackson Browne had a short tour in Spain and his band for the tour was Dawes, with Jonathan Wilson in support. Before arriving in Spain, two London gigs, at The Slaughtered Lamb and The Borderline, were arranged with Jonathan Wilson as the main act and Dawes as support. Jackson Browne joined them at each gig.

Cyril Kieldsen, via e-mail

Are you the singer?

I doubt I'm alone in spotting that snatches of conversation between the Fabs from Let It Be were used as sub-headings in the letters page of MOJO 264, but I'll point it out anyway. Plus, as I'm always on the lookout for mentions of my home town Hemel Hempstead (proud to hold the coveted Ugliest Town In The UK award and known as ‘the armpit of England'), I was chuffed to spot that Chrissie Hynde apparently ventured down to HH in the punk era with a view to starting a band with ‘Dave Zero' (aka Dave Vanian, often spotted gothing his way around pubs in the Old High Street, pre-Damned days). Hemel also played host to Pink Floyd in their fledgling days; Interstellar Overdrive was first recorded at local studio Thompson Private Recording Company. As for me, operating for most of my life from Hemel, I've been a songwriter/muso for many years, skilfully avoiding fame and fortune. I've had songs covered by Bonnie Tyler and Sam Brown and even co-wrote and recorded with Russ Ballard, but the only semi-notoriety I've ever really enjoyed was with a tongue-in-cheek song I composed – Hemel Hempstead Boy – which led to an interview and live session on the BBC and front page of the local press. Having been bothered out shopping on a few occasions as a result, I determined that fame wasn't for me. How anyone copes with being polite to the public for their entire life is beyond me. If anyone wants to humour an old codger, my ‘famous song' is available to listen to for free here: http//martinbrown.bandcamp.com/track/hemel-hempstead-boy

Martin Brown, via e-mail

They all come out crying. All the acts

I do not know how you can have an article about music from 1985 in MOJO 263 and review all those groups and not talk about The Replacements. The other bands are mentioning them. Serious omission.

Dr Gordon Schwartz, Periodontics &
Implant Dentistry, Ottawa, Ontario

I've wined and dined with kings

Reading Geoff Brown's review of the new Ronnie Jones compilation [MOJO 263] took me back a lot of years. I saw Ronnie with the Q-Set at a Worcestershire all-nighter along with Gravy Train and, I believe, the then-unknown Joe Cocker. At dawn I got a lift with Ronnie, driving a ‘Caddy' at 100mph-plus on the way to Glasgow for the next gig. “I'm not tired at all!” he told me, “I'm gonna drive for a while!” We left the rest of the band and their labouring Transit in our dust! The Q-Set were, I believe, Maxine Brown's band, all New York cool guys except for ‘spaced' conga player Leslie who was West Indian, and ‘Smiggy' on Hammond, who was a Worcester man, I think. What a nice guy Ronnie was. We talked music – Alexis Korner – and cars. Before I knew it I was beyond my Black Country home, and on the M6. “Let me out!” I cried, “I've got work tomorrow!” But I wish I'd gone. I had done a few roadie gigs with Chicken Shack and Ronnie was great to be around. I'm going to buy that CD for the memory of Ronnie Jones at 110mph, cool and calm at dawn.

Terry Maiden, Cornwall

Where to, boss?

Now you've had the be-sainted Captain Richards on the cover of MOJO 262 and allowed him his obligatory moment of self-castigation, perhaps you can set the record straight on Brian Jones with an in-depth portrait of the Stones' founder. Maybe someone as glib and unknowledgeable as P. J. O'Rourke can still learn that Jones was every bit the bluesman that Keith is. Jagger and Richards as much as relegated Jones to “flaky tambourine and Moroccan bongos” playing and “all that kind of crap” because Brian was capable, and talented enough to do those things when the band's music headed in directions previously uncharted.

Michael Paduano, Toms River, New Jersey

Not everything here meets the eye

Mark Paytress may love Charlie Watts' Great Moments of Genius [MOJO 261] but the cowbell on Honky Tonk Women wasn't one of them. That was played by producer/drummer Jimmy Miller. Miller was a great drummer in his own right. He also played drum set for the outro of Tumbling Dice as well as Happy and You Can't Always Get What You Want. Of course that doesn't take anything away from Charlie Watts who created some of the most timeless rock'n'roll drum grooves in history.

Jim Roberts, Percussionist, Producer, Educator,
Elon University, North Carolina, USA

That's about par for the course

Any list that omits La La La Lies from a Who Top 50 [MOJO 261] is unacceptable. Similarly, Baba O'Riley at No 1? The problem with Baba O'Riley is that it is not a typical Who song, it's not the type of song that made them famous or attracted millions of fans. Furthermore, it is not a particularly good song.

Ewan McLean, Sydney, Australia

Group Managing Director Lifestyle & Advertising
Abby Carvosso
Head of Creative & Brand Solutions
Clare Chamberlain
Head of Marketplace
Simon Kilby
Head of Brands
Remy Kirk
Group Brand Director
Rob Walsh
Music Manager
Joel Hopkins
Creative Solutions Manager
Rick Williams
Senior Creative Solutions Executives
Keith Hillman, Lily Richardson
Regional Advertising
Katherine Brown
Classified Sales Executive
Mitchell Coulter
Classified Sales Manager
Karen Gardiner
Inserts Manager
Simon Buckenham
Production Manager
Andrew Stafford
Ad Production Manager
Kerry Beasley
Creative Solutions Senior Producer
Jenna Herman
Creative Solutions Art Director
Jon Cresswell

Chief Executive
Paul Keenan
Group Managing Director
Rob Munro-Hall
Publishing Director
Liz Martin
Managing Editor
Sophie Price
MOJO CD and Honours Creative Director
Dave Henderson
Senior Events Producer
Marguerite Peck
Business Analyst
Natalie Talbot
Head of Marketing
Simon Doggett
Marketing Manager
Allyson Johnstone
Direct Marketing Manager
Julie Spires
Direct Marketing Executive
Rebecca Lambert
Marketing Executive
Alex Penge
Head of Communications
Jess Blake

Printing: Polestar Bicester.
MOJO (ISSN 1351-0193) is published 12 times a year by Bauer Consumer Media Ltd.
Registered office: 1 Lincoln Court, Lincoln Road, Peterborough PE1 2RF
Airfreight and mailing in the USA by agent named Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA.
Periodicals postage paid at Jamaica, NY 11431. US Postmaster: Send address changes to MOJO, Air Business Ltd, c/o Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA

To ensure that you don't miss an issue, visit www.greatmagazines.co.uk for the best subscriptions offers.
For subscription or back issue queries, please contact CDS Global on Bauer@subscription.co.uk
Phone from the UK on 01858 43 8884.
Phone from overseas on +44 (0) 1858 43 8884
For enquires on overseas newsstand sales e-mail David.Clark@seymour.co.uk

© All material published is copyright of Bauer Consumer Media Ltd. No part of this magazine may be reproduced without the prior permission of the publisher. MOJO accepts no responsibility for any unsolicited material.

To find out more about where to buy MOJO, contact Frontline Ltd, at Midgate House, Midgate, Peterborough PE1 1TN. Tel: 01733 555161.

COMPLAINTS: Bauer Consumer Media Limited is a member of the Independent Press Standards Organisation (www.ipso.co.uk) and endeavours to respond to and resolve your concerns quickly. Our Editorial Complaints Policy (including full details of how to contact us about editorial complaints and IPSO's contact details) can be found at www.bauermediacomplaints.co.uk. Our email address for editorial complaints covered by the Editorial Complaints Policy is complaints@bauermedia.co.uk.

recycle
When you have finished with this magazine please recycle it.

SAVE MONEY ON NEWSSTAND PRICES!
AND GET MOJO DELIVERED FREE TO YOUR DOOR WHEN YOU SUBSCRIBE!
MOJO MAKES A GREAT GIFT!!!
SUBSCRIBE RIGHT NOW!
And you'll get MOJO delivered direct to your door. See page 38 for full details...
SAVE £££ OFF COVER PRICE!

WIRELESS MUSIC DESERVES BOSE

SOUNDTOUCH® 10
WIRELESS MUSIC SYSTEM

ONE TOUCH ACCESS
TO WIRELESS SOUND
IN EVERY ROOM.

WHAT GOES

AVANTBARD

SOCIAL DISTORTIONS

Exclusive! John Cale reboots his 1982 "personal exorcism" opus *Music For A New Society*. Plus, songs for Lou and *The Velvet Underground & Nico*, live.

At 73, John Cale is not slowing down. Every day he's at home in Los Angeles, he says, he's in his studio, writing; 27 songs have been demoed for the follow-up to 2012's *Adventures In Nookie Wood*. But the past is informing his work equally. In August, he closed Melbourne's inaugural Supersense festival with a new commission, Signal To Noise, a journey through Cale's 'avant' sensibilities. In September, his Nico tribute show, Life Along The Borderline, rolled into New York, followed by a faithful performance of his most decorated solo work, 1973's *Paris 1919*.

But there are fans who argue for 1982's *Music For A New Society* as the apex of solo Cale. It's as stark and agonising a work – his personal life was crumbling with every toot of cocaine – as *Paris 1919* is lush and romantic. It's also the album that's most engaged Cale these last 18 months: as well as remastering it for an expanded reissue, he's created a radically different electronically-tooled reimagining under the title M:FANS, due early next year.

The new interpretation was inspired by a request in 2013 from Denmark's Aarhus Festuge festival to play the album live. Rather than reproduce its nerve-jangling intimacy – the result of melodies improvised at the piano in an enforced 10-day session, and then embellished by ghostly, expressionistic details – he returned to the album's genesis as a springboard for a new work.

Tenement roof symphonies: (main) John Cale, October 6, 1982, New York City; (below) Cale today with the original *Music For A New Society*.

> "A LOT OF AGGRO AND DESPAIR WENT INTO THE ALBUM... I RECOGNISE EVERY GARGOYLE."

"The rawness and immediacy that comes from making mistakes, as I did with …*New Society*, that goes away when you do it again, so you need something else in its place," Cale avers. "My motivation at the time was to try and escape, to refocus my life on stuff other than what was going on, and turn it into something of value later on, which is a big part of why I wanted to present the album in the different way. My conviction is different to what it was then.

"Also," he clarifies, "I can't easily go back to the original. A lot of aggro and despair went into it, it became a kind of personal exorcism, and I recognise every gargoyle as they come along – even if they made the album at the time."

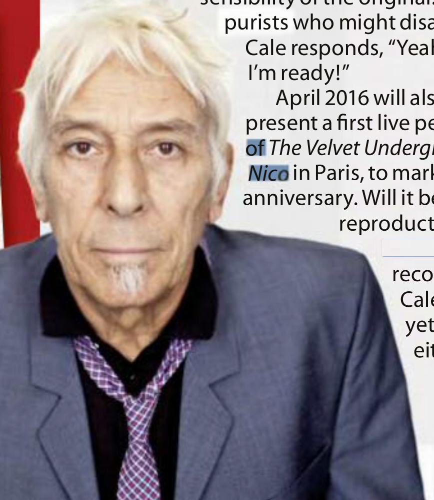
Cale made an early start with a revamped If You Were Still Around, released in 2014 as a response to the death of his old friend/foil Lou Reed.

"The song fitted perfectly to Lou, on a relationship that was really scattered and ill-defined," Cale reflects. Close Watch is now a roboid duet that features Amber Coffman of The Dirty Projectors, while Chinese Envoy is even more unrecognisable, "which is so refreshing. I'd sung it so often as a ballad. It's a happier song now, but it doesn't offend the sensibility of the original." To purists who might disagree, Cale responds, "Yeah, I bet. But I'm ready!"

April 2016 will also see Cale present a first live performance of *The Velvet Underground And Nico* in Paris, to mark its 50th anniversary. Will it be a faithful reproduction or adver reconstruction? Cale's not saying yet – it could go either way.

Martin Aston

JOHN CALE
MUSIC FOR A NEW SOCIETY



Waring Abbott/Getty Images, David Reich

FUNNIESTLOOKS

HEAD ON!

The Monkees' TV series restored for Blu-ray, plus their 1968 cult movie Head with reams of unseen outtakes! Micky Dolenz and archivist Andrew Sandoval tell all.

Primate psychedelic reels: from The Monkees Season 1 Episode 19 The Audition, broadcast on January 23, 1967, (from left) Micky Dolenz, Davy Jones, Peter Tork and Mike Nesmith.

Courtesy of Andrew Sandoval

"It's fantastic that it's going to be preserved," says Monkee Micky Dolenz, down the line from his Los Angeles home. "Terrible copies of copies have been floating around the internet for years." Dolenz is talking about the long-awaited January 2016 50th anniversary Blu-ray release of the entire Monkees TV series, a limited edition 10-disc set that will include all 58 episodes of the original Screen Gems/NBC sitcom devised by Bob Rafelson and Bert Schneider, which starred Dolenz, Mike Nesmith, Peter Tork and Davy Jones and ran from September 1966 to March 1968, digitally restored in HD from the original film negatives.

The box set will also include the group's cult 1968 feature film, Head, their defiantly oddball 1969 TV special 33 1/3 Revolutions Per Monkee, plus bags of bonus features including never-before-seen Head outtakes, TV commercials, commentaries and many more delights still to be unearthed from the vaults.

"It's not finished," stresses esteemed Monkees archivist Andrew Sandoval. "The boxes will ship in January but we're trying to pull out every stop, so we can add in as many extras from 1968 to 1970 as we can."

Sandoval adds that the serious process of digital rejuvenation really started when he worked on the Criterion Collection's 2010 Blu-ray box set, America Lost And Found: The BBS Story, which brought together all the counterculture films made between 1968 and 1972 by the production team set up by Rafelson, Schneider and Screen Gems' Steve Blauner, a run which included Easy Rider, Five Easy Pieces and The Last Picture Show, but began with The Monkees' Head.

"We found out about all these [outtakes]," says Sandoval, "but they were already suffering from vinegar syndrome [an acetate film base degradation, highlighted by a pungent vinegar/ammonia aroma followed by rapid decay]. Each frame needed to be scanned in individually. The restoration process for the TV series is going to cost $300,000. That's the biggest investment in The Monkees since the show folded in 1968."

Dolenz is keen for the series to receive a third lease of life, following it's original run, and its mid-'80s rebirth on MTV and BBC2.

> **"WE'RE GOING TO BE DIGGING UP GOLD TO THE LAST MOMENT."**
> **Andrew Sandoval**

"They're not dated," he emphasises, "because the humour was rarely topical or satirical. They can speak to any generation. I've said it before, but The Monkees were much closer to the Marx Brothers than The Beatles."

Dolenz also stresses that, whereas the group constantly had to fight for artistic control on record, they had significantly more input on the TV series, especially with the decidedly out-there second season.

"There was an undercurrent of change," agrees Dolenz. "Between the first and second series we'd been on tour, to England, met The Beatles, had Jimi Hendrix open for us, flown around the world in our private jet, partying, playing concerts, so when we came back to start filming you can imagine… when we all had to be on set at 8am, it was like, Woah, hell of a wake-up call. Plus you were seeing all the natural angst and impatience of people our age, up on the screen."

Asked if he has a favourite episode, he explains, "I don't remember it at all in terms of episodes because the show was filmed continuously. Literally. I remember the guests: Stan Freberg; Lon Chaney Jr, Jerry Colonna, Rose Marie… I remember more about making Head because that felt like serious content, interesting dramatic work. I like the movie. I'm not sure what it's about, but there was definitely a sense that we got what we paid for."

With regards to Head, Sandoval says he doesn't believe the much-rumoured two-hour director's cut exists. But, he reveals, "we now have the original ending of the movie, where all four Monkees escape from the black box, and a scene from the beginning where you see their alter egos – Mike is Marlboro Man, Davy is Errol Flynn, Peter is Pagliacci and Micky is a Puck-type imp with horns – and in the last three months we found more than 30 canisters of Head outtakes.

"We're also looking at TV commercials they made for Yardley, the original pilot for the TV show, and a 1970 featurette they made for Kool Aid," Sandoval adds. "We're basically going to be digging up gold to the last moment."

"Getting this Blu-ray out is very important," concludes Dolenz, "because the TV show drives the train. It did in 1966 and 1986. That's why they're spending so much time and money on getting it restored. Put it on Netflix or Amazon and The Monkees will live again."

Andrew Male

The Monkees' Complete TV Series is only available via monkeesstore.warnermusic.com. Micky Dolenz's A Little Bit Broadway A Little Bit Rock & Roll is out now on Broadway Records.

ARDWICKPAPERS

JOHNNY MEMOIR

Marr talks live albums, stopping playing How Soon Is Now? and, best of all, his autobiography.

"It's been a very loud few years," reflects Johnny Marr from his Cheshire home. The volume won't be going down any time soon. With his live album *Adrenalin Baby* out now, he's also writing his autobiography, due for publication by Century next summer.

Collecting solo recordings and catalogue classics including The Smiths' How Soon Is Now? and There Is A Light That Never Goes Out, *Adrenalin Baby* was recorded at shows at Manchester Apollo, Glasgow Academy and Cardiff University. It was a process that "involved a lot more work than people might imagine," says Marr, who kept the likes of The Ramones' *It's Alive*, and the Stones' *Love You Live* in mind when assembling it. "You're going through loads of gigs and trying not to lose your marbles. I wanted to hear it like a fan, to hear it as much like I'm in the middle of the crowd. And there was an element at the back of my mind about capturing what me and my band have been doing for the last couple of years, before it changes."

The tracklist is significant, he adds. There are songs, namely ones by The Smiths, that may not be played again now that touring for last year's *Playland* album is concluded. "How Soon Is Now? is sounding really very good right now," he says. "Will I stop playing it? You never know, but you can't just keep playing the same thing 'til you die. I actually wouldn't care if I never had to play Smiths songs again, I didn't for 20-odd years and I was fine with that. But it'd be churlish at best to completely ignore how happy it makes people. When you've played 12, 14 new ones, why the hell not?"

He's also a quarter in to his autobiography, which, following the examples of Andrew Loog Oldham and Nile Rodgers, will not use a ghostwriter. "All I can say is it has to honour the very tricky, lucky, unpredictable, audacious life of an obsessive, artistic, working-class kid," explains Marr, who admits he enjoyed the autobiographies of Brando and Gandhi. "Throw in some rides across Mulholland with '60s rock stars on drugs as the sun goes down, falling off some roofs, Top Of The Pops at 19 and the flowering of what became indie rock into a worldwide genre, and you've probably got the whole thing. If you grew up as British person through the '70s to the 2000s, you're going to recognise a lot – I've got an amazing memory, luckily, and amazing things have happened."

Will it, MOJO wonders, contrast to the unhappy account of The Smiths that featured in Morrissey's Autobiography? "I honestly haven't read Morrissey's book," Marr replies. "I really don't feel like I need to. I've heard about what it's like and that's fine. Not all of what I've been though, like anyone's life, can be dressed up to be something cheery when it wasn't. That's all right too. I'd like to say there's a lot of reappraisal, 'cos that would imply a certain kind of wisdom, but in the case of what happened with The Smiths, there's not really that much reappraisal. But crass sensationalism isn't really my thing, nor am I particularly interested in being nasty.

"I don't really think I'm that different as a person," he concludes. "I look back and I think there was a certain kind of useful hyperactivity with a kind of very useful detachment and survival instinct. Maybe that got me through all of that."

Ian Harrison

Adrenalin Baby is released on vinyl and CD via Warner Bros/New Voodoo on November 13

He'll tell you the story of his life: Marr on-stage with James Doviak (guitar) and Jack Mitchell (drums); (above right) Johnny with ex-Smiths partner Morrissey; (below) The Rolling Stones' *Love You Live*, a favourite Marr live LP.

The Rolling Stones
LOVE YOU LIVE

> **"YOU CAN'T JUST KEEP PLAYING THE SAME THING 'TIL YOU DIE."**

MOJO DIARY

NOVEMBER 13

Running until November 15 at Manchester's Palace Hotel, the music-themed literary festival Louder Than Words' guests will include **Keith Levene**, **Steve Ignorant**, **Rick Buckler** and **Pauline Black** (above), plus MOJO alumni Paul Du Noyer, Barney Hoskyns and Jon Savage, who'll be discussing his new book 1966: The Year The Decade Exploded.

NOVEMBER 19

Taking place at multiple venues across Utrecht in the Netherlands, this year the four-day Le Guess Who? festival features shows by **Destroyer**, **Adrian Sherwood**, **Lightning Bolt** and **Songhoy Blues** among many others, plus **Sunn 0)))**-presented performances by **Magma** (above) and **Annette Peacock**. The Record Planet Mega Record & CD Fair is also in town. See leguesswho.nl for info.

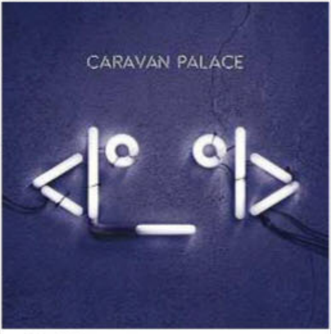
NOVEMBER 26

Tonight at Liverpool's sadly soon-to-close Kazimier club, The Butterfly's Ball & The Grasshopper's Feast sees cult heroes **The Stairs** (above), of Weed Bus renown, play for the first time in two decades. "I think the muscle memories are reawakening," reveals frontman Edgar 'Summertyme' Jones. "If all goes well we'd like to tour and record sometime next year." They'll also be on Marc Riley's Radio 6 show on December 1.

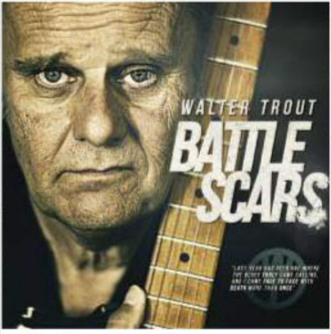
Ian Tilton, Tex (2), Getty, Corbis

hmv RECOMMENDED

the best new music from independent labels


CARAVAN PALACE
<|°_°|>

£9.99
CD out now
Caravan Palace
<|°_°|>


WALTER TROUT
BATTLE SCARS

£9.99
CD out now
Walter Trout
Battle Scars
also available on vinyl

The Fall and Rise of Hugh Cornwell

£9.99
CD out now
Hugh Cornwell
The Fall And Rise Of Hugh Cornwell

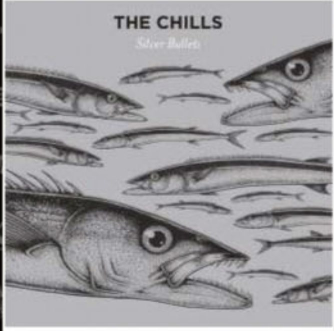
£9.99
CD out now
Vangoffey
Take Your Jacket Off & Get Into It - also available on vinyl

2015
THE FAMILY SILVER
ELECTRIC BLEND

£9.99
CD out 6 November
The Family Silver
Electric Blend

MATT BERRY AND THE MAYPOLES LIVE
ACID JAZZ

£9.99
CD out 20 November
Matt Berry & The Maypoles
Matt Berry & The Maypoles Live


THE CHILLS
Silver Bullets

£9.99
CD out 30 October
The Chills
Silver Bullets
also available on vinyl

MASERATI
REHUMANIZER

£9.99
CD out 30 October
Maserati
Rehumanizer
also available on vinyl

£9.99
CD out 6 November
Teeth Of The Sea
Highly Deadly Black Tarantula

hmv.com /hmv @hmvtweets purehmv

home of entertainment

While stocks last. Prices apply to standard CD versions.

MOJOWORKING

THE CORAL

Back from exile, the resurgent Wirral psych squad plan Lynchian freak hymnals.

Skelly-delia: James makes it "more Coraly"; (inset) busy in Parr Street.

It's been five years since the windswept *Butterfly House*, The Coral's last album proper. In the intervening half-decade the members worked on outside projects including James Skelly And The Intenders and his brother Ian's Serpent Power: furthermore, keysman Nick Power published poems and bassist Paul Duffy soundtracked short films. But in September 2014, they regrouped with a more specific sense of purpose. "I prefer being in a group to being on my own," says frontman James Skelly. "I found it hard to be committed outside The Coral. It didn't mean as much."

"We'd never split up or anything," he continues. "Everyone had played on each other's records, which came out on the label I do [Skeleton Key]. So when we started playing there was that sound, that chemistry. We've been doing it so long now – 18 years – it's like second nature. It started really heavy, but we pulled it back, and made it more 'Coraly'…"

After two practice sessions at their rehearsal space on a Hoylake industrial estate, Skelly says the 14 songs were, essentially, nailed. Working at Liverpool's Parr Street Studios, they continued in sporadic five-day stints from November to February, with producer Richard Turvey. "We didn't want them to be polished," Skelly goes on. "We jammed the tunes live and edited them, and often used the first or second take. You can get too good, when you've been playing for a long time. You have to put limits on yourself, then you get the rawness, the vibe, something you had when you were younger." Regarding inspirations, Skelly mentions Hawkwind, the works of Alan Moore ("one of my heroes"), David Lynch's films and Richard Yates's novels: "His characters lead normal domestic lives, but inside their mind's apocalyptic!"

The songs, he ventures, are "speaking for the forgotten people, the freaks who the freaks don't even want, who don't even fit in with the alternative crowd. They're conversations with yourself… trying to work things out, each song linking together." Buff psych-rocker Chasing The Tail Of A Dream is "about how you need your dreams, but they can kill you, if you don't know when to stop. Maybe men suffer from a less realistic view of the world." Motorik pop song Misfortune is a reboot of an unreleased track originally recorded with John Leckie: Millionaires refers to the group's rediscovered gang mentality. Skelly adds they're now working with Serpent Power's Paul Molloy, who's replaced guitarist Lee Southall. "We sat down and discussed it," says Skelly. "Lee was deep into his own thing. He didn't leave, but he did say 'get on with it'."

Referring to another past Coral member, Skelly declares fulsome admiration for what he's heard of ex-guitarist Bill Ryder-Jones' new LP *West Kirby County Primary* (reviewed on page 84). "Maybe he'll get up live with us," he says. "That would be great, wouldn't it?"

Ian Harrison

"I FOUND IT HARD TO BE COMMITTED OUTSIDE THE CORAL. IT DIDN'T MEAN AS MUCH."

FACT SHEET

Name: *Distance In Between*
Due: February 2016
Producer: The Coral and Richard Turvey
Songs: Chasing The Tail Of A Dream/ Misfortune/ Connector/ White Bird/ A Million Eyes/ Fear Machine/ Millionaires
The Buzz: "It's matured. There's a different type of lyric, because I'm a different person now. But I think it's closest to the first album in how much energy it's got – it's going to be good live." *James Skelly*

ALSOWORKING

…out in January 2016, **TINDERSTICKS**' *The Waiting Room* will feature vocals from Savages' **Jehnny Beth** (right) and late singer **Lhasa de Sela**, who duetted with Tindersticks voice **Stuart Staples** on his 2006 solo album *Leaving Songs* … recording of **THE XX**'s new album continues apace, with sessions undertaken in Texas, Iceland, California and London, and **Jamie xx** producing. Expect it next year… news broke during **THE STROKES**' September set at the Landmark Music Festival in Washington, DC: **Julian Casablancas** (right) announced from the stage, "We'll be back in the studio, and shit." Got that? … Edinburgh poet **JOCK SCOT** may be terminally ill, but, after the reissue of his masterful 1997 LP *My Personal Culloden*, he still has new work to do. "I write stuff all the time, I've been picking out the good strong lines," he says. "I'm trying to put together the last album, which I'll do with **Davey Henderson** [of the **Nectarine No.9**]. And I might do more with **British Sea Power** because they're keen." Provisionally titled *Vest*, it will include an interpretation of Rimbaud's The Drunken Boat… heroic veteran metallers **ANVIL** started recording a new fan-funded album, *Anvil Is Anvil*, last month in rural Germany. Drummer **Robb Reiner** reported "finding full kit set up with new drum heads sweetly tuned, always loved German efficiency." Also utilising the possibilities of Pledgemusic is guitar great **Duane Eddy**. "I'd like to do an album of things I've always wanted to do," he says. "Something different and new…"

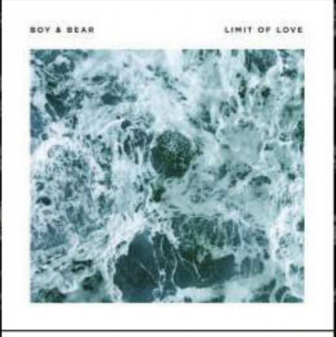
Getty Images (3)

hmv RECOMMENDED

the best new music from independent labels

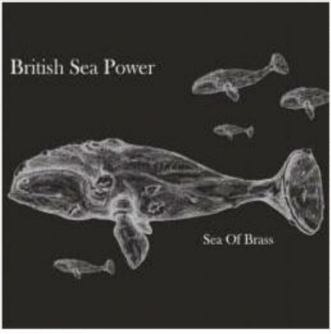
HURRICANE#1
Find What You Love and Let It Kill You

£9.99
CD out 20 November
Hurricane#1
Find What You Love And Let It Kill You - also available on vinyl


BOY & BEAR
LIMIT OF LOVE

£9.99
CD out 30 October
Boy & Bear
Limit Of Love
also available on vinyl

£9.99
CD out now
Third Eye Blind
Dopamine
also available on vinyl


British Sea Power
Sea Of Brass

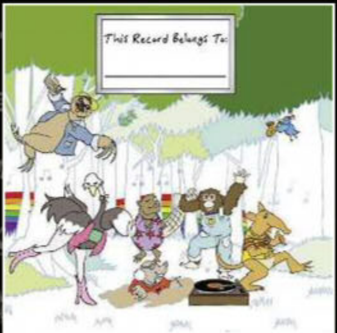
£9.99
CD out 30 October
British Sea Power
Sea Of Brass
also available on vinyl

PANDEMONIUM
THE ESSENTIAL
BELLOWHEAD

£9.99
CD out now
Bellowhead
Pandemonium - The Essential Bellowhead

IT'S A HOLIDAY SOUL PARTY
SHARON JONES & THE DAP-KINGS

£9.99
CD out 30 October
Sharon Jones And The Dap-Kings
It's A Holiday Soul Party


This Record Belongs To

£9.99
CD out 6 November
Various Artists
This Record Belongs to '___'
also available on vinyl

JOY OF LIVING
A TRIBUTE TO EWAN MACCOLL
BOMBAY BICYCLE CLUB
PAUL BRADY
BILLY BRAGG
PAUL BUCHANAN
ELIZA CARTHY
MARTIN CARTHY
JARVIS COCKER
DAMIEN DEMPSEY
STEVE EARLE
DICK GAUGHAN
DAVID GRAY
SETH LAKEMAN
CHRISTY MOORE
KARINE POLWART
MARTIN SIMPSON
CHAIM TANNENBAUM
THE UNTHANKS
RUFUS & MARTHA WAINWRIGHT
MARRY WATERSON
NORMA WATERSON
KATHRYN WILLIAMS

£11.99
2CD out 30 October
Ewan MacColl
Joy Of Living

RINGO DEATHSTARR PURE MOOD

£9.99
CD out 20 November
Ringo Deathstarr
Pure Mood
also available on vinyl

hmv.com /hmv @hmvtweets purehmv

home of entertainment

While stocks last. Prices apply to standard CD versions.

MOJO PLAYLIST

The month's new scrapyard dance-punk, Bowie joints and Turk-psych instrumentals – waiting to be heard…

1 LARRY GUS

NAZGONYA (PAPER SPIKE)

Coming straight out of Veria in northern Greece, producer Panagiotis Melidis has opined, "I don't drink, I don't smoke, I just want to make music." This singleness of purpose is apparent in Nazgonya (Paper Spike), a sparkling and effusive piece of mutant dance-punk with soaring vocals, intestinal bass and something of the landfill in its egg-whisk beats. It's the last tune on his album *I Need New Eyes*, which plays on the disputed Marcel Proust line, "The real voyage of discovery consists not in seeking new landscapes, but in having new eyes." Panagiotis seems to be poking his own out on the cover, but don't let that dissuade you.
Find it: *YouTube*

King Hoody: Larry Gus goes deep in the forest; (below) Neneh in the early '80s.

2 DAVID BOWIE BLACKSTAR

The theme of new Euro-crime drama The Last Panthers is nothing less than new a Bowie song. Mixing hymn-like vocals and stark beats, Blackstar suggests the Duke got a copy of Scott Walker's record with Sunn 0))) and felt inspired.
Find it: *YouTube*

3 KELLEY STOLTZ WOBBLY

Where San Fran's one-man psych-orchestra comes over all *Lodger*, in an earworming Anglophile pastiche that revisits moments of vertigo'd hungoverness. "When I get my legs back I'm never lying down again."
Find it: *In Triangle Time* (CASTLE FACE)

4 PATTI SMITH YOU LIGHT UP MY LIFE

One of YouTube's stranger clips: Because The Night-era Patti answering questions on US Sunday morning TV show Kids Are People Too and belting out the saccharine Academy Award-winning 1977 song with its sinister composer, Joseph Brooks.
Find it: *YouTube*

5 NENEH CHERRY & THE CIRCUIT DEAD COME ALIVE

Dug up from the On-U tape archives by Trevor Jackson, an electronic proto-rap dance tune from '83 with Neneh Cherry in NYC MC mode. Producer Sherwood was taking a break from reggae, apparently, but there's still dub fingerprints all over it.
Find it: *SoundCloud*

6 GAVIN CLARK NEVER FEEL THIS YOUNG

Following his untimely death at 46 earlier this year, duo Toydrum have completed the former Sunhouse man and UNKLE vocalist's concept album *Evangelist* (due out in December). Clark sounds vivid and impassioned on this strung-out cut, which also features his son Michael.
Find it: *SoundCloud*

"NENEH CHERRY'S IN NYC MC MODE."

ROKSAN MOJO listens to all its music on Roksan equipment

7 RIDE VAPOUR TRAIL (ROBERT SMITH REMIX)

The Cure's big chief adds breakbeats and amps up the Pachelbel's Canon In D Major strings on the Vapour Mix of the reformed shoegazers' 1990 album closer.
Find it: *SoundCloud*

8 BIKINI KILL PLAYGROUND

An unreleased track added to the reissue of BK's 1991 demo. "You're not invited to my pardy any more," growls Kathleen Hannah. You know you missed a night of historic revolutionary potential.
Find it: *SoundCloud*

9 BARRY WHITE NEVER, NEVER GONNA GIVE YA UP

Eight minutes of loverman soul, funk and orchestral jazz enormity, all in service of, well, doing it. Oddly suitable for light entertainment shows, too.
Find it: *Stone Gon'* (20TH CENTURY, 1973)

10 FATHER MURPHY LAMENTATIONS

Final instalment from the Italian duo's Trilogy Of The Cross project, finds Rev. Murphy and Chiara Lee wailing the lamentations of Jeremiah over black metal guitar drone and Brit-folk electronica.
Find it: *SoundCloud*

11 KATY CARR MY BELOVED GENERAL

The Anglo-Polish singer brings a numinous reggae-kujawiak in honour of tank commander Stanisław Maczek, who after the Second World War pulled pints at the Learmonth Hotel, Edinburgh.
Find it: *Polonia* (DELUCE)

12 GIUDA ROLL THE BALLS

Bovver boogie with stack heels and sideburns from Roma's '70s-obsessed quintet. Taken from their new long-player *Speaks Evil*.
Find it: *YouTube*

13 JAGWAR MA X DREEMS ANOTHER DAY IN THE SUN (D-REEM AND JUNO'S DUB)

It's a Sydney love-in, with the neo-baggyists and their DJ pal getting early '90s-Weatherall/Come Together on a cover of local '80s heroes The Moffs' 1985 single.
Find it: *SoundCloud*

14 HAPPY MONDAYS & EMBERÁ OOO LA LA TO PANAMA

From Shaun Ryder's new TV show Singing In The Rainforest, the Mondays get back to the red-eyed shuffle of Loose Fit, with help from the Emberá People of eastern Panama.
Find it: *YouTube*

15 BEYBONLAR NENNI

Rollicking Turkish psych instrumental on a reissued 7-inch on Pharaway Sounds. The tracks were recorded in 1968, when Beybonlar's prodigiously funky drummer, Sefa Ulastir, was just 12 years old.
Find it: *YouTube*

16 FATHER JOHN MISTY BLANK SPACE

"Covering Ryan Adams' cover of Taylor Swift's Blank Space in the style of (The) Velvet Underground" is the ex-Fleet Fox's premise here, and extraordinarily effective it is too.
Find it: *YouTube*

17 FATHER EVERYBODY IN THE CLUB GETTIN SHOT (DIRECTOR'S CUT)

It's released on Awful Records and the NSFW vid's directed by Pretty Puke: this blank-stare weirdo rap track by the Atlanta MC is grimly apposite regarding America's addiction to guns.
Find it: *YouTube*

18 VISAGE CLUB SCENE

From Steve Strange's last album *Demons To Diamonds*, an electric-romo lament about whether or not to let someone into a nitespot. Poignant!
Find it: *SoundCloud*

19 JAMIE LAWSON COLD IN OHIO

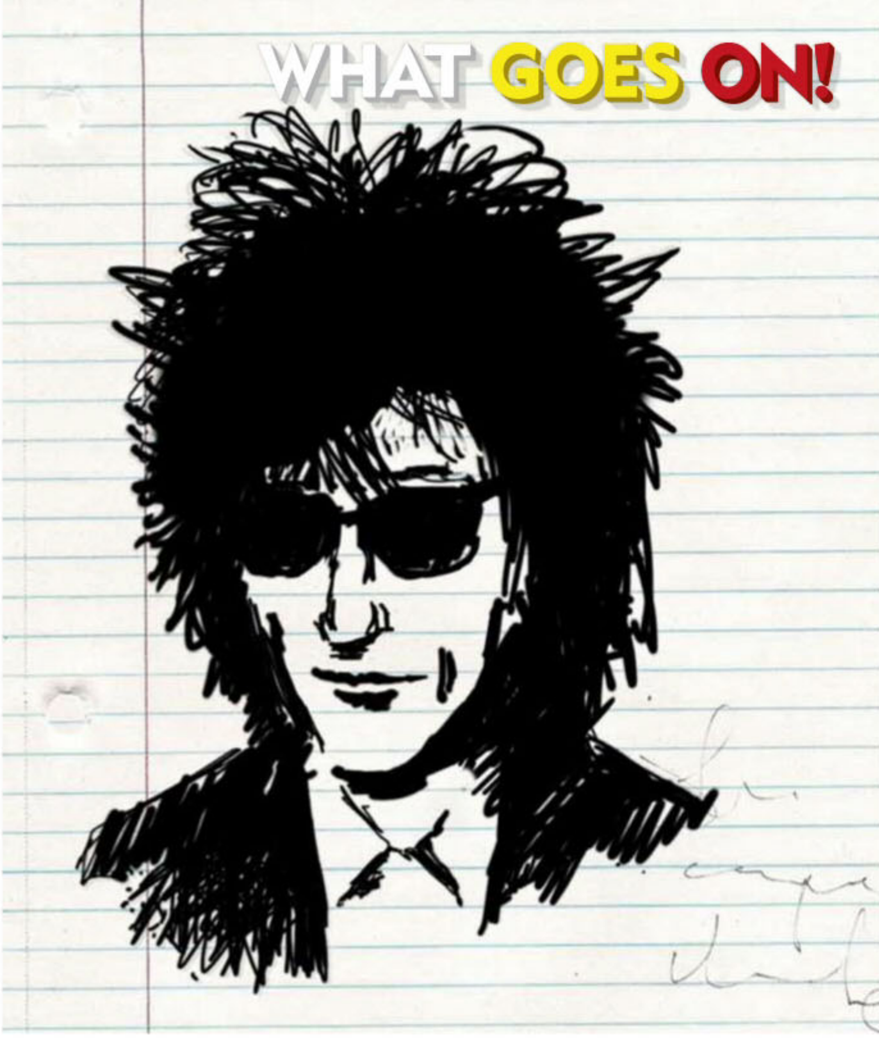
Devon boy Lawson's LP is the first release on Ed Sheeran's own label and this 'free grat' from the album is very much in his sponsor's image: think acoustic warmth and Radio 2 on Sundays.
Find it: *YouTube*

20 MOLLESTERS I AM

Rudimentary, mangled Dutch punk from 1978, scorning language proficiency but putting on an 'Englishe' accent anyway. From a new online reissue initiative for the Plurex label.
Find it: *tinyurl.com/o9sz32l*

DR JOHN COOPER CLARKE

The venerable man of letters in his own words and by his own hand.



John Cooper Clarke by Dr John Cooper Clarke.

I'd describe myself as… thin, greedy, not that smart.

Music changed me… because of Elvis. He beautified my world. I first heard English rock'n'roll – Tommy Steele doing Rock With The Caveman. Then Elvis came with a completely new way of singing, in a whole new glamorous package! A contrast, without a doubt, to the monochrome world we were living in in 1957 or whatever it was.

When I'm not making music… I'm watching telly, reading books, writing poetry and generally poncing about. Which is sort of proactive, that's what makes it different from idling. You have to be smartly dressed to ponce about, as you should be if you leave the house at all. I've looked the same since about 1965, it's been a refining process ever since, so I don't give it much thought. Because I work a lot, I have what you'd call a capsule wardrobe, a few smart-casual pieces that can be mixed and matched and still look sharp, and not sweaty.

My biggest vice is… betting on horses. I enjoy a flutter at some of the major race meetings, I consider those hours to be golden. My first job was a bookie's runner in Higher Broughton in the days of illegal off-track betting – they needed someone who was too young to go to jail. I earned so much money that when I left school I became impoverished. [Commentator great] Sir Peter O'Sullevan was a massive influence on my delivery – how he had to go faster and faster as the race went on. [Edinburgh poet] Jock Scot bought me an LP of his best races.

The last time I was embarrassed was when… I threw up in a chip shop.

My formal qualifications are… as a compositor in the pre-computerised printing trade. The job is obsolete but I remain a qualified proofreader. I was recently awarded a doctorate, for my services to mass literacy.

"YOU DON'T GIVE A MAN LIKE ME A GLASS… LEAVE ME THE BLOODY BOTTLE."

The last time I cried was… at Old Yeller, time and time again. Walt Disney… what you gonna do? But I wouldn't want to live in a world where someone wouldn't burst into tears when a dog dies.

Vinyl, CD or MP3? …vinyl or cassette, but nothing sounds better than a jukebox, that's plenty stereophonic for me. I first ascertained the sound quality when I heard Cathy's Clown and I Wonder Why by Dion And The Belmonts… two speakers in the same cabinet. You can feel them coming across the floor, and they've got a lot of treble too… Treble is my middle name!

My most treasured possession is… as a Zen minimalist I have gradually jettisoned my material possessions – I've got it down to a George Foreman Grill and a bottle of disinfectant.

The best book I've read is… Against Nature by JK Huysmans – a glimpse into a world I could never know.

Is the glass half-full or half-empty? …you don't give a man like me a glass… leave me the bloody bottle.

My biggest regret is… there's a backlog… I'll get back to you. There's always room for regret, it's part of the human story. (*Sings*) "In the town of broken dreams/The streets are filled with regret…" Ricky Nelson, Lonesome Town, and he was only 17.

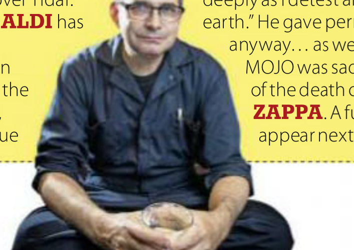
When we die… I've seen the brochures, and I like paradise. All major religions have their own idea. I'd pick heaven. Can the dog come? You can't question The Almighty, but I share the same anxiety – and they can't because animals don't have a soul. Do they have their own heaven? Hard to say – imagine the racket, and the pong.

I'd like to be remembered… annually, on Clarke Night but it can't be on my birthday. January 25 is already occupied by that tax-collecting, incomprehensible, philandering cunt, Robert Burns.

John Cooper Clarke's three-CD/DVD collection Anthologia is out now on Sony

MONDOMOJO

…Lib Dems leader **TIM FARRON** was surprised on Radio 4's Today programme in September, when **WENDY SMITH** (right) ex-of **Prefab Sprout** came on the line. He'd spoken of her warmly when addressing the party conference: time to schedule **Jeremy Corbyn**'s sitdown with **Eric Burdon**, or **Dave Cameron**'s summit with **Supertramp?** …after years of failure, internet polls will now pick Britain's Eurovision Song Contest entry. Time for online scoffers to nominate **SLEAFORD MODS** singing The Sideboard Song, etc, to go up against Trans-Dniestr and Sealand in 2016 …**SCOTT WALKER**'s written the score to the new **Robert Pattinson** film The Childhood Of A Leader, described as, "an ominous portrait of emerging evil loosely inspired by the early childhood experiences of many of the great dictators of the 20th century." Expect a soundtrack release in February… the **RIAA** say vinyl sales are now worth more than ad-supported streaming services. How to monetise this? Hang on …move over Tidal: supermarket giant **ALDI** has launched a music streaming service in Germany. Offering the Napster catalogue, can it equal the value offered by their £9.99 Oliver Cromwell London Dry Gin? …when UK EDM'er **POWELL** asked **STEVE ALBINI** (left) about sampling **Big Black** for his single Insomniac, the producer responded, "I detest club culture as deeply as I detest anything on earth." He gave permission anyway… as we went to press, MOJO was saddened to learn of the death of **GAIL ZAPPA**. A fuller obituary will appear next month…



Gerald Jenkins, Photoshot, Getty Images

Yannick episodes: Mr Ilunga aka Petite Noir, works on his new African aesthetic.

Travys Owen

PETITE NOIR

'Noirwave' global-modernist merges sonorous synth pop with African rhythms.

Grammar pedants have taken issue with Petite Noir: shouldn't that be Petit Noire? "It was a very conscious decision," says Yannick Ilunga calmly, speaking before a show in Amsterdam. "It's simply saying, 'I can do what I want.' It's time to start inventing again, you know. People aren't creating any more, and we need to start a new language."

Of Congolese/Angolan parentage, he was born in Brussels, grew up in South Africa and now divides his time between London and Cape Town. Unsurprisingly, there is ample proof of cultural and musical cross-currents on his recently released debut *La Vie Est Belle/Life Is Beautiful*, where the synthetic sounds of early '80s electronic pop and new wave rock – complete with Ilunga's resonant, horizon-gazing voice – combine with African polyrhythmic forms. A genre-blurring amalgam of past and future results, as when the lucid-dreaming Inside finds Ilunga channelling his inner Roland Orzabal, or Freedom transmits a brooding afro-goth solemnity.

Despite such sonic details, some of which listeners might trace back to The Teardrop Explodes, Visage or The Blue Nile, Ilunga denies any particular interest in the early '80s. Instead, he recalls how his tastes developed organically, spreading outwards from youthful listening to R&B onto Sum 41 pop-punk, metal (Lamb Of God, Trivium), electronics and, seismically, Kanye West's *808s & Heartbreak*. "I always had, sort of, a natural connection with music, and my tastes just grew," he says. "And I always liked the things that everybody wasn't into – I liked to do the opposite." Early creative forays included death metallers Fall Within and dance poppers Popskarr before he went it alone in 2012. Support slots for Foals and Solange Knowles followed: a further endorsement came when Yasiin Bey guested on 2014 re-version of his solo debut Till We Ghosts.

More important right now, he says, is his concept of noirwave. "The text book definition of it is, A New Wave of African aesthetics," he explains. "From the outside, views of Africa now are outdated – and cheesy. There's a new generation bringing on a new Africa, in photography and video too, in a very positive light. It's about freeing your mind, and it's still developing."

He adds that *La Vie Est Belle/Life Is Beautiful* is not directly named for the 1987 Congolese movie starring Papa Wemba, but is more a comment on, "staying positive in the harder times. It's like a metaphor, the undertone of the music is dark but the lyrics are quite positive. That was also what [early 2015 EP] The King Of Anxiety meant – it was to help you overcome your anxiety. Am I anxious? Yeah, sometimes. But I feel like I'm ready to step forward now."

Ian Harrison

> **"WE NEED TO START A NEW LANGUAGE."**

FACT SHEET

- For Fans Of: Blood Orange, Oy, The Wild Swans.
- Contrary to reports, Ilunga is not a Joy Division obsessive. "I wasn't a crazy fan – I listened to it because everyone was going 'Joy Division, Joy Division, Joy Division'. I was already singing like that. My voice is just deep, you know."
- The video for Best depicts a giant block of the mineral malachite, also seen on his album sleeve, exploding. "Malachite represents leadership and transformation," says Ilunga. "This album, compared to what I was doing before, it's quite a big transformation."

KEY TRACKS

- Inside
- Freedom
- Chess

MINDBLOWERS!

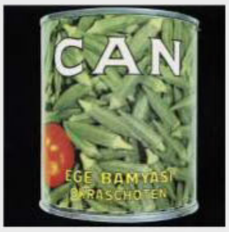
GUY GARVEY

Gone solo, Elbow's burgomaster selects exquisite sonic moments, candlelit grooves and covers of the unbetterable.

1 MOONFLOWERS FIRE

(Pop God, 1991)

"I was a teenager in the late '80s and early '90s in Manchester. Guitars weren't played without a wah wah pedal and everything was paisley. The city was the centre of the musical universe for a short while and the Happy Mondays and Stone Roses became the new United and City. On the fringes of all this were bands that went deeper and further. The Moonflowers were one of John Peel's favourites. It feels like they stumbled on this song in a perfect field on a sunny acid trip. Their stuff also had a real edge to it and they were not, as the name suggests, flower people. I had a white label of a Peel session that had one of the band's footprint on it as they had covered themselves in paint and thrown themselves all over a floor covered in their record sleeves. In fact, there's a picture of it [above]. It's on my wall."



2 CAN VITAMIN C

(From Ege Bamyasi, United Artists, 1972)

"A good friend played this to me six months ago. It's not typical of Can but there is something about the reaching vocal refrain, 'You're losing, you're losing, you're losing your Vitamin C!', that is strangely appealing to people of my age. The drums remind me of the Mad Men theme tune and the pastoral keyboard work gives it a strange, ancient authority. It suddenly turned up in a few places and was used to great effect in the opening titles of recent film, Inherent Vice. Above all, it's cool."

TRANSFIGURATION OF VINCENT
M. WARD

3 M. WARD LET'S DANCE

(From Transfiguration Of Vincent, Merge, 2003)

"I Love M. Ward and he seems to bring something as an engine to any collaboration he is involved with. This cover of a seemingly unbetterable song is brave, inventive and endlessly romantic. I remember finding the sample that opens and closes the tune somewhere in an old movie. I get a huge kick out of an incongruous sample, all it does for the song is add atmosphere. Above all, it's gorgeous."

4 BEN HARPER WHIPPING BOY

(From Various: The Rebirth Of Cool Phive, 4th & Broadway, 1995)

"This marks a moment in time for me. The precision, inky grooves perfected in trip-hop meet a simple stylish earthy bluegrass number. I always think of it performed by candle light, and the phrase 'I don't want to be your whipping boy', sung so confidently and casually, encouraged me to end a relationship aged 20, with a little more poise and grace than I perhaps would have done otherwise. The solo is simple and a default melody for me. I find myself humming it a lot."

5 TALK TALK IT'S GETTING LATE IN THE EVENING

(B-side, Life's What You Make It, EMI, 1986)

"My favourite act ever if I had to have one. This is a perfect piece of music that needs to be listened to alone and loud. The crescendo of synthesizers and organ midway through the song, and the fragile space they leave behind, brings to my mind one of the most exquisite moments in sound that has ever been made. In recent years it seems Talk Talk have been acknowledged for the work they did from the mid '80s onwards – they are an inspiration to all of us, and it distresses me to realise I will never make anything this special."

Guy Garvey, humming Whipping Boy again.

1,000 volts of colt: Yannis Philippakis with awakened friend (behind).

Press Association

ROCK'N'ROLLCONFIDENTIAL

YANNIS PHILIPPAKIS

Foals' frontman talks Madchester, hair dye and Mozzer on Facebook.

Foals frontman Yannis Philippakis is sounding distinctly, er, hoarse the day that MOJO interrupts a bout of house painting.

"Our set is more demanding than it was," he explains, taking time between tours in support of the band's latest album *What Went Down*. "It's the range of singing, it's screaming and hollering to falsetto. And I picked up viral laryngitis."

Formed in Oxford in 2005, the Foals five have incrementally ratcheted up their sound over the course of four albums, increasing their popularity the further they have moved from math rock origins to their current torrential rock expanses.

They are now firm festival favourites, which Philippakis says is driving discussions regarding 2016's itinerary, although this process was disrupted by texts about September's peculiar David Cameron rumours and Shane Meadows' new series This Is England '90 – which neatly leads into *What Went Down*'s double-mellow Madchester influences…

Who is the biggest fan of Madchester in Foals?

All of us. I really like The Stone Roses, though I said something stupid in the press about heritage acts clogging up the arteries of new music and it got misconstrued. It was more my older brother's generation, I was only three when it started, but we were hanging out with Jono of Jagwar Ma, he grew up in Australia and he looked at it really romantically. He was driving us around Sydney playing Primal Scream, Andy Weatherall and the Roses, and his enthusiasm rubbed off on us. It must have been a genuinely optimistic time, a dramatic time.

What was your own musical rite of passage?

Nirvana, instantly. I dyed my hair blue, found my mum's classical guitar in the attic, and made some godawful sounds for a while. Then it was Pixies, and then I looked inward to Oxford, I was a lost cause then, I was going to gigs four nights a week, all these experimental guitar bands, post-rock, post-punky. That's what my first band The Edmund Fitzgerald were like, Jack [Bevan, Foals drummer] was in them, and that's how Foals formed. But we didn't mean to be serious and post-anything, it was our idea of pop music.

Presumably the comments about 'math rock' irritated.

Yes, Foals was meant to aggravate that scene, we just wanted to play parties and make dance music that was more straightforward and communicative… I wouldn't be surprised if we got more [Steve] Reichy again, to use some of the ways we looked at music when we were younger, but now that we're more experienced songwriters.

YANNIS' BANGERS

Full Foal-Dom Five!

1. **Aphrodite's Child** *666* (VERTIGO, 1972)
2. **Zomby** *Where Were U In '92?* (WERK DISCS, 2008)
3. **The Maccabees** *Marks To Prove It* (FICTION, 2015)
4. **Robert Johnson** *The Complete Recordings* (COLUMBIA, 1990)
5. **Fugazi** *Repeater* (DISCHORD, 1990)

On Later… With Jools Holland you started darting all over and practically ended up in Rickie Lee Jones's lap.

I wanted to perform a sacrilegious dance on Jools' piano! I wasn't aware of what I was doing, I didn't see she was there until I was, and then I had to do something, so I patted her on the back. Her expression was like a cross between, "Don't touch me," and, "Who is this?"

Talking Pixies, you're a big advocate of Frank Black.

I was obsessed with Pixies, I'd scrawl their logo on every school book. On [Foals' 2013 album] *Holy Fire*, I got a little trapped, I was taking lyric writing too seriously, I wanted to make sense. This album, I thought of Frank's words, how he barks out random images, some are humorous and others morbid and some don't make sense. I wanted to get back to that, rather than agonising over them like a nerd. Lyrics should be childlike, not epic poems. Also his scream, it gets right in your bone marrow. He deserves to sleep well at night. That's my message for Frank, I hope he sleeps like a baby.

Are Foals as close now as you were when you started out?

Damn right. More than ever. We're lucky. When you're 15, 16, you don't think what you're doing will last into the future. We've grown up together and grown together. We're like a little gang, a brotherhood. I feel more content about that than anything else. Bands that rock up in separate cars and have separate dressing rooms on tour, they depress me.

What might a Yannis solo album sound like?

If I was to approach songwriting as I do in Foals, it would be the same, but worse. It would have to be drastically different, like a techno record. So much of the magic happens when you're in the room together, that unexpected moment when two ideas merge. I haven't ever given it thought.

Do you still go on tour without a laptop?

I live without a TV. I have a laptop on tour solely to research the best Ethiopian restaurants in town and return Morrissey's pokes on Facebook.

Tell us something you've never told a journalist before.

I've had Benign Infantile Paroxysmal Vertigo since I was 12. I get dizzy spells for no reason, I can't move and the whole room spins, and I vomit. It can happen anywhere, like we were making *What Went Down*. Not over the mixing desk, I made it to the latrine. I'm in the wrong job? No, I like stress, the feeling of being tightly wound with too much to do. I'm no good at relaxing.

Martin Aston

LAST NIGHT A RECORD CHANGED MY LIFE

ALISON MOSSHART

The Dead Weather/Kills voice on P.J. Harvey's majestic *To Bring You My Love*.

I was in a band called Discount, touring Europe in 1997. We were in London, sleeping on the floor in this flat in Gipsy Hill. At night I could hear someone playing guitar upstairs. I'd never met them, but was freaking out – what is that incredible guitar? It was [Kills bandmate] Jamie Hince, recording in his bedroom. I was incredibly shy, and when he came downstairs, he was the coolest person I'd ever seen. We became friends, and he started to play me records.

When you're young, your music is whatever's in front of you. I knew my friends' band and my band and underground punk and hardcore in America in the '90s. Jamie turned me onto tons of music. P.J. Harvey was his absolute all-time favourite, and he got me completely obsessed too.

We played *Rid Of Me*, *4-Track Demos* and *To Bring You My Love*. That album was mindblowing. I loved how she could scream, use her voice like a guitar, and how it was raw and beautiful at the same time. There doesn't seem to be any space between the emotion and the output: it's just falling out of her. And there were songs in a classic sense, like she'd been listening to Dylan or Beefheart, and blues. There's nothing simple about it but it sounds effortless – it's really inspiring to someone who doesn't necessarily know how to play guitar yet. It's the real stuff and you trust it.

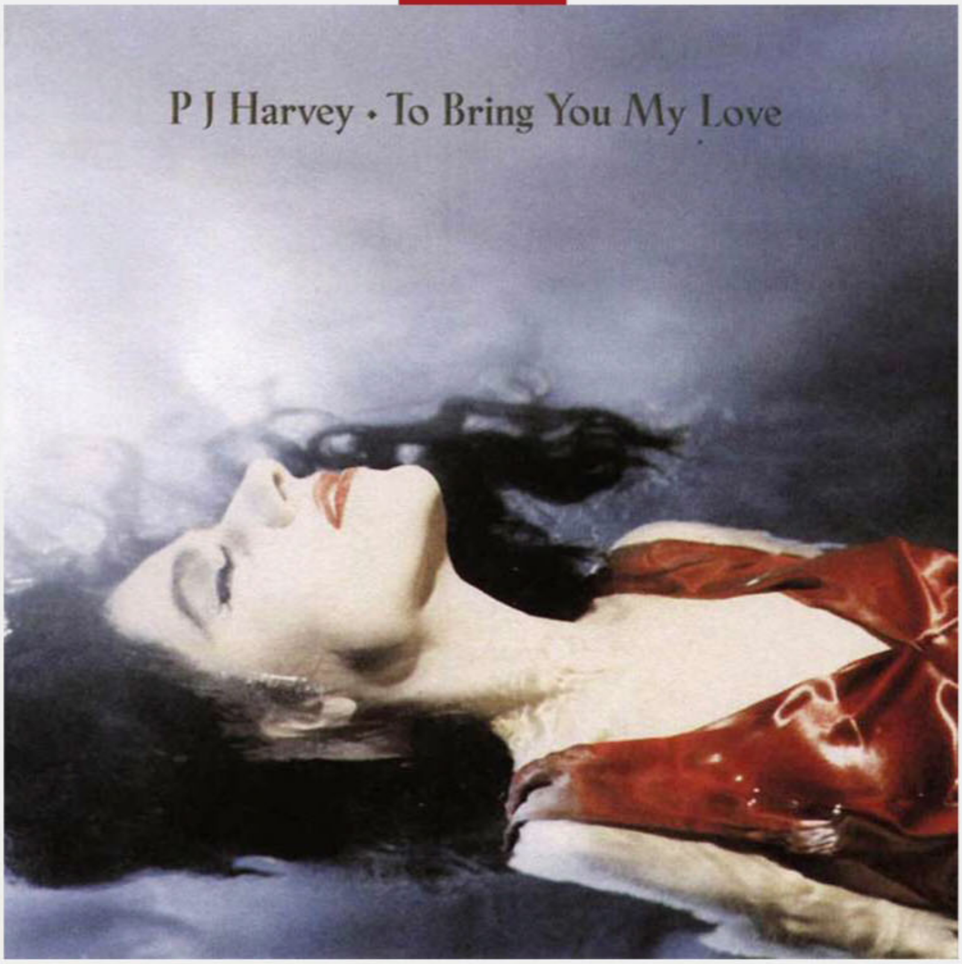
PJ and display: Alison Mosshart (below) and Polly Jean Harvey's masterly 1995 album (bottom).

"IT WAS A CIRCLE OF BLOWN MINDS."

It sent me off on a crash course of discovering music – Beefheart, Nick Cave, Mark Lanegan, these incredible songwriters I got to through P.J. Harvey – and writing songs. Jamie had this 4-track cassette recorder which he told me to teach myself how to use. I started writing songs on that tour. Every night, in German squats, places like that, after we'd played I'd go find a weird place where I could play and make crazy sound collages. I had a total secret life going on: I wanted to come back to London bearing incredible gifts of songs, even though I had no idea what I was doing. I was determined to blow his mind, 'cos he was blowing mine. Everything he was doing was inspired by P.J. Harvey, that was what was blowing his mind too. It was a circle of blown minds.

Eventually I dropped everything and moved to London with a couple hundred dollars to my name, and tried to convince Jamie to be in a band with me. It really was the inception of The Kills.

Ian Harrison


P J Harvey · To Bring You My Love

Bovine romance: Yak, with their mummified pike (from left) Elliot Rawson, Andy Jones and Oli Burslem.

MOJO RISING

YAK

Don't-care garage rock loons vow to smash it up.

When Oli Burslem of the unhinged London three-piece Yak ends a live set by smashing up his Hammond organ, it's an act of auto-destructive art to make Pete Townshend proud. You do wonder, however, how he can afford it.

"They're really cheap, 99p on eBay," explains the garrulous, Wolverhampton-born Burslem. "They're so big and heavy that nobody wants them. Then I realise I've nowhere to keep the things, so it turns out the best thing to do is destroy them."

Such backwards logic is typical of Yak, whose singles Hungry Heart and Plastic People are a riotous collision of post-punk, garage rock and sunshine pop, all held together by irrepressible *joie de vivre*. Having spent his early twenties trying to make it in various guitar bands with Yak bassist and childhood friend Andy Jones, Burslem gave up rock'n'roll for the more sedate life of running a furniture stall in Spitalfields Market, east London. Toughened by four years of heavy lifting and heavier haggling, he decided, when he formed Yak with Jones and Kiwi drummer Elliot Rawson in 2014, not to take things so seriously this time.

"Andy and I have been in bands since we were kids and after a while the desperation was seeping out of every pore," says Burslem, 28, who since he was 12 has modelled his hairstyle on that of Television's Tom Verlaine. "But I knew that music was the thing I really loved."

Rock'n'roll was always going to return sooner or later. John Coxon of Spiritualized became a friend after Burslem sold him a table. Sonic Youth's Thurston Moore would drop by the Stoke Newington furniture shop he worked at during the week. After one of the shop's elderly regulars built Burslem an amplifier, Yak was born.

"Everything about this band has been a complete accident," Burslem claims. "There are no setlists, the songs are analogous to subconscious rants, and when we play live it could collapse at any moment. Our only goal is to be as direct as possible and not be pompous or overblown about it. It's why I prefer The Fall's Industrial Estate to the Sex Pistols' God Save The Queen. It's relatable."

Out of the chaos, a band with a bright future has formed. Yak are currently recording their debut album with Pulp's Steve Mackey; primitive new single Go is on Third Man Records; and Burslem has even given up dealing in furniture. One idea he won't indulge, however, is Yak as a career opportunity.

"These days you hear bands talking about waging campaigns, like they're an invading army," says Burslem. "We're more likely to be thinking about stopping at a nice tea shop at Hadrian's Wall on our way to Glasgow. I'm not chasing after a career here. I'm just screaming my lungs out and getting confused."

Will Hodgkinson

> "I'M SCREAMING MY LUNGS OUT AND GETTING CONFUSED."

FACT SHEET

- For fans of: The Fall, Television, Parquet Courts.
- Oli Burslem (vocals/guitar/keyboards) and Andy Jones (bass) grew up in the suburbs of Wolverhampton, where they befriended fellow Midlanders Peace. Elliot Rawson grew up on a farm in Tonga, New Zealand.
- During his four-year period as an antiques seller Burslem reconnected with Peace after selling an antique dildo to one of their number. Suitably impressed, in October 2015 Peace invited Yak on tour.

KEY TRACKS

- Hungry Heart
- Plastic People
- Go

ALSO RISING

Aberystwyth tuba-playing prodigy **MEILYR JONES** found London's Royal Academy of Music disappointing "only one other student had heard of **The Velvet Underground**," he sighs. He dropped out, first to form Race Horses and now to play his own gorgeous, charismatic brand of Welsh pop-psych, which sits comfortably alongside **Euros Childs** and **Cate Le Bon**. An "incredible adventure" in Rome has shaped his new single Don Juan and 2016's forthcoming album. "I came back wanting to make something vast and gentle, like early Renaissance paintings," he declares, "with all these characters appearing, rather than pop that's right in your face, with not much perspective." *Martin Aston*

Morten Forsberg

Blackwinged Night, the second album by Norwegian vocalist Ingvild Langgård, aka **PHAEDRA**, is an album of mythic resonances, as she explains: "From an idea of travel through the underworld, though moss, dirt and soil, it turned into themes of the universe, a big void, falling stars, the beginning and ending of time itself." On this follow-up to 2011's debut *The Sea*, Langgård's folk melodies are haunted by dark undercurrents of synth: consider **Lana Del Rey** channelling **Sandy Denny**. From the magic hour ambience of Lightbeam to the extended glacial soundscapes of Mend Me, Phaedra's songs are filled with drama. "People often tell me they perceive my music as epic," she says. *Joe Banks*

kurt cobain

MONTAGE of HECK

kurt cobain
MONTAGE of HECK
THE HOME RECORDINGS
PARENTAL ADVISORY EXPLICIT CONTENT

THE HOME RECORDINGS

- THE SOUNDTRACK TO BRETT MORGEN'S SEMINAL DOCUMENTARY
- EARLY DEMOS AND CASSETTE RECORDINGS MADE BY KURT COBAIN
- INCLUDES EXPERIMENTS AND LYRICS THAT EVENTUALLY APPEARED ON NIRVANA ALBUMS
- COVER SLEEVE PAINTINGS BY KURT COBAIN

▲

DELUXE CD
DELUXE VINYL 2LP
STANDARD CD ▶
DIGITAL

UNIVERSAL
UNIVERSAL MUSIC CATALOGUE

kurt cobain
MONTAGE of HECK
THE HOME RECORDINGS

DELUXE CASSETTE EDITION AVAILABLE EXCLUSIVELY FROM hmv
in-store | online

GENE VINCENT
ROCK'N'ROLL KING

MOJO EYEWITNESS

GENE VINCENT'S BRITISH TOUR, 1969

The rockabilly pioneer's UK trip was captured on the grim yet compelling TV documentary The Rock And Roll Singer. But what were his group's impressions of those UK shows in Nottingham, Southall and Belfast? And what did Don Arden, Keith Richards and the Middle Earth club have to do with it?

> "GENE STUFFED THE CASH IN A BAG AND TOOK IT WITH HIM ON-STAGE."

FAST AND THRILLING
JUMP
THE WILD ANGELS
MAJOR MINOR RECORDS

PART 1 "IMPOSSIBLE SUMMED IT UP."

Wild Angels vocalist Mal Gray recalls befriending an idol, watching booze and money disappear, and a rowdy night at the Speakeasy.

"There were some rumblings inside The Wild Angels because we weren't getting anywhere. Everyone thought rock'n'roll was history. I spoke to Bob [O'Connor] the drummer and said, Is it worth carrying on? He said, 'Yeah. All we need is a record deal.' It was 50/50 I'd turn it in. Then the phone call came: 'Do you want to back Gene Vincent?' Gene was our idol! The only other band doing the same kind of rock'n'roll thing was Shakin' Stevens' mob, but because we were London based we were the preferred option.

Part of my job was to help look after Gene. As far as I know, Don Arden put the tour together. He had a couple of heavies, also looking after Gene. We understood one another: we didn't cross a line with them, they didn't cross a line with the Angels. But it was quite clear from the start that Gene was going to get a raw deal. He was a nice guy – those stories of him pulling knives and guns on people were nonsense. But on that tour he was totally abused.

At one of the first gigs, on the Isle Of Wight, I had to order sandwiches in our hotel room because no one had eaten properly all day. One of the bouncers took them. We ordered some more and Gene tried to pay. He had nine pence on him. So we paid for it; we ended up doing that a lot. To my mind, he was very dependent on who was around him – if he worked with anyone for any length of time, they were his best friend. And by Christ he needed protection! Once in his room he showed me some contracts and he said, 'Son, don't ever sign shit like this.' He was the perfect guy to rip-off.

Musically, he was suffering a bit, because we weren't that good then. We rehearsed a couple of songs in the basement of John the lead guitarist's house in Croydon – Be-Bop-A-Lula '69, and Hank Williams' Lonesome Whistle, which he sang so well. We got a call to go to London Weekend Television, for Eamonn Andrews' Today show. Henry Henroid, the tour manager and a former boxer, asked the BBC to provide a couple of bottles of brandy and some other bottles of this and that. But when Gene turned up, he was drinking lemonade, as all of the booze had mysteriously disappeared. And we'd missed our slot. We were called at about a quarter past five, and had to be there 35 minutes later. Impossible. That summed it up.

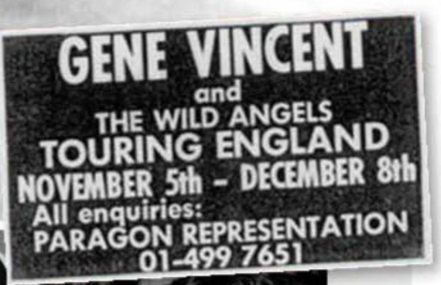
We did some great shows, though. The London Palladium was the big one. We also did a memorable show at the Speakeasy where a lot of the famous musicians of that time turned up. That was the only time I had a row with Gene. Georgie Fame got up on stage, really pissed, to play piano. So I threw him off! Gene said, 'You can't do that, he's got his own TV series!' I honestly didn't know who he was. It was quite a star-studded event. The Who were there, Keith Richards was there, I remember stepping over him a few times.

Gene was being paid about £35 a show, a pittance. We organised some off-circuit shows for him, including one at Bligh's Hotel in Sevenoaks. We got him £350 for that. Gene couldn't believe the money, he wanted it in cash before he went on, so the promoter brought it round in small notes and coins. Gene said to me, 'Count it.' He stuffed it in a bag and took it with him on-stage. That was the most money he'd seen in a long time.

In Belfast he asked me to buy him a ticket straight back to America, as he was scared he'd lose that money if he went back to England. It was so sad.

When I watch the BBC documentary now it breaks my heart. There are certain shots when I think, Why would you make him look like a tramp, carrying a wine bottle? But that tour set us up. We made an album that sold a million copies worldwide, though the record label never told us that. Our success was all down to Gene."

King of the Bop: (clockwise from main image) Gene Vincent on-stage, venue unknown, in 1969; The Wild Angels' press shot with Mal Gray, far left; press ad; Gene arrives at Heathrow airport, November 5, (BBC TV cameramen on right and behind him; live at Bligh's Hotel, Sevenoaks, Kent, November 12; outside the Royals Courts of Justice, London, October 14, 1971; Vincent in pensive mood.


GENE VINCENT
and
THE WILD ANGELS
TOURING ENGLAND
NOVEMBER 5th – DECEMBER 8th
All enquiries:
PARAGON REPRESENTATION
01-499 7651

Getty Images (3), Press Association

TURN OVER! BASSIST MITCH MITCHELL RECALLS GANGS, OFF-THE-WALL BEHAVIOUR AND PENURY…

PART 2 "A SWEET SOUTHERN BOY"

GENE VINCENT'S BRITISH TOUR, 1969

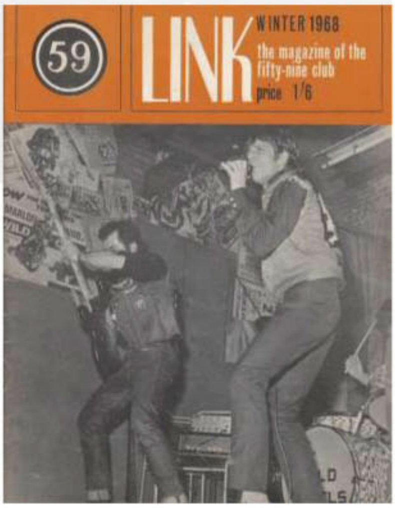
Wild Angel Mitch Mitchell (not that one) on scared hippies, brandy breakfasts and a legend's demise.

"I ended up forming The Wild Angels in 1967. We played with Bill Haley at the Royal Albert Hall and went to Germany – they liked rock'n'roll out there, we were minor stars. We were scruffy and had a Hell's Angels image: I was a member of the Hell's Angels then, the Nightingale branch. We'd turn up in colours and bikes at the Middle Earth club: if you were skint and wanted a smoke you went and frightened the hippies a bit. In [December] 1968 The Beatles brought over some American Hell's Angels and Ken Kesey with the Merry Pranksters and the Grateful Dead. I was asked to appear with them on The Eamonn Andrews Show.

I left The Wild Angels because I thought they were doing too much 'commercial' rock'n'roll. I wanted to get a bit more obscure. People were just getting into Sun Records then – Warren Smith, Billy Lee Riley. I formed a group called Somethin' Else and through the Angels we got the gig supporting Gene on a couple of dates. The story I heard was that he'd had an operation, a brain tumour or something, and had come to Europe to make money to pay his medical bills. America had forgotten him. But when he came here he was hit with a load of bills. Don Arden, from the Al Capone school of business, said he'd broken his contract, his ex-wife was after alimony and the tax people were clobbering him for unpaid bills.

I got to meet him, and he was a sweet Southern boy. I heard all those tales of him pulling guns on people, but I never saw that. He [claimed he] wrote The Cascades' Rhythm Of The Rain, but was uncredited – he had a bee in his bonnet about it. But he was an odd bloke, he told someone he was a Buddhist. He was off the wall, but very kind.

He was a boozer, there was no two ways about it. Breakfast was half a pint of milk and the rest was brandy. John, the Angels' guitarist, had six bottles of Martini, autographed, that Gene had got through during a rehearsal session.



White sheet, black knight: Gene and the band play Be-Bop-A-Lula '69 on an unused Top Of The Pops date, Lime Grove studios, November 13; (right) Angels on the cover of a biker 'zine; (bottom) the Ted faithful; (below) Mitch Mitchell.

"HE WAS AN ODD BLOKE, HE TOLD SOMEONE HE WAS A BUDDHIST."

He was addicted to aspirin, because he was in a lot of pain. He was going to have his leg amputated at one point. His leg was callipered and it rubbed, so there were mouldy holes in his leg where it had started to rot. He died [in October 1971, aged 36] of stomach ulcers, after another short UK tour, which must have been due to the aspirin he took. He didn't follow what the packet said, he'd just swallow a few whenever he had any pain and wash it down with Jack Daniel's.

I couldn't believe that this guy who had all these gold records ended up with just one and sixpence in his pocket. But it was a thrill to meet him. He was one of our big heroes, and it was nice to be a small part of his story."

Pat Gilbert

Mal Gray's new record, featuring Pete Wingfield, Tom McGuinness, Steve Murray, Mick Graham, John Paiva and Dave Briggs, is due out in February.

Getty Images, Mirrorpix, courtesy of Mitch Mitchell

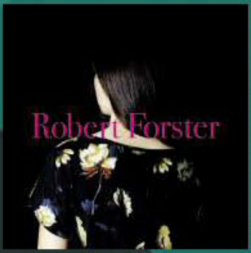
Thanks to Steven Mandich's Sweet Gene Vincent (Orange Syringe Publications, 2002)

SHELLSHOCK | INDEPENDENT MUSIC DISTRIBUTION

ROBERT FORSTER
Songs To Play

The first solo album in 7 years from the acclaimed co-founder of The Go-Betweens. "The best Forster has ever sounded...he's returned, revitalised, buoyed by young blood and new possibilities, reinvigorated by life, art and music", "Essential" Uncut 9/10

Tapete CD & LP+CD



BASSEKOU KOUYATE & NGONI BA

BASSEKOU KOUYATÉ
Ba Power

4★★★★ in Mojo, "Powerful Afro-rock from the Hendrix of the ngoni leaves you gazing wide-eyed into the desert night and craving more"
9 out of 10 review in Uncut,
"A landmark album" 5★★★★★ Songlines

Glitterbeat CD & LP

ESB
ESB (Tiersen/Laquerriere/Poli)

New project from three analogue synthesizer aficionados Yann Tiersen, Lionel Laquerriere and Thomas Poli. 'Hauntological soundscapes that sound like particularly spooky Delia Derbyshire scores' - Uncut Magazine

Bureau B CD & LP+ CD

PINKSHINYULTRABLAST
Everything Else Matters

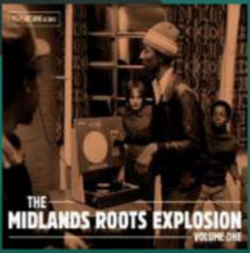
"St. Petersburg quintet Pinkshinyultrablast reinvent the shimmer-pop of shoegaze with a charming freshness, invoking everyone from Lush to the Cocteaus to MBV"
- Uncut Magazine
"A quiet riot of ethereal vocals and lustrous guitars" The Guardian

Club AC30 CD & LP

DIE NERVEN
Out

A sleazy slice of nihilistic post-punk from Germany's Die Nerven. Their third album Out is dripping with the confidence of a band in forward motion. As understated as a Sonic Youth album track and as groovy as a Swans megajam, this is one hell of a ride.

Glitterhouse CD & LP



THE MIDLANDS ROOTS EXPLOSION VOL 1
Various Artists

Musical gems from the uniquely creative Midlands reggae scene of the 1970s & 80s.
"A stunning slice of quality home-grown roots reggae" Record Collector 5★★★★★
"Over-looked and previously unreleased roots reggae...a real voyage of discovery." Mojo 4★★★★

Reggae Archive CD & 2LP

THE BEVIS FROND
Example 22

Remarkably this is Nick Saloman's 22nd album under the Bevis Frond name. His current creative resurgence continues with a double album of great English song-writing, blistering guitar-psych and delicate acoustics.

Woronzow CD & 2LP

THE BEVIS FROND
EXAMPLE 22

HawkLords
R:EVOLUTION

HAWKLORDS
R:evolution

With sublime echoes of the past and sweeping visions of the future, The Hawklords release their most ambitious album to date. R:EVOLUTION is a sonic slab of classic British space-rock.

Hawklords CD

MARK VAN HOEN
Nightvision

Hugely admired and influential composer Mark Van Hoen (Locust/Seefeel) returns with "Nightvisions" and discovers modern day applications for his electro-drone visions of sound. He assembles records of unmistakable beauty out of shards of dark, foreboding textures.

Saint Marie CD & LP

DARK MATTER

SPC ECO
Dark Matter

SPC ECO (pronounced Space Echo). Dean Garcia (formerly of Curve) has spent a lifetime sculpting sound and this may well be his most brilliant work to date, a series of torch songs for people with ice in their hearts.

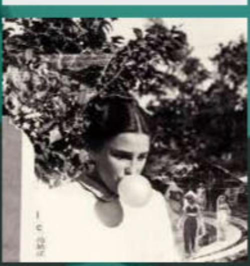
Saint Marie CD & LP

HOLLIS BROWN
3 Shots

"Grand NYC band let it bleed... as stoutly modern as they are bewilderingly brilliant" Classic Rock 9/10
"Stonesy honky tonking and the kind of razor edged garage-rock that made Lou Reed's Rock N Roll Animal sound a glorious car crash" - Q

BLUE ROSE CD

HOLLIS BROWN



SHE KEEPS BEES
Eight Houses

"Hitherto visceral New York duo discover and deploy the power of subtlety...a fiery triumph" - MOJO
"She has one of the best voices I have ever heard and she has more soul in one finger than most female singers have in our scene." Sharon Van Etten

BB*Island CD & LP

R&B HIPSHAKERS Vol 4. BOSSA NOVA AND GRITS
Various Artists

Rockin' R&B and early soul from the King and Federal catalogues (1953 to 1967). 20 terrific dance cuts from essential artists like Little Willie John, The 5 Royales, Little Esther, Wynonie Harris ....selected by genre expert Mr Fine Wine, with several titles reissued for the first time.

Vampisoul CD & 10x7" box set

R&B
HIPSHAKERS
BOSSA NOVA AND GRITS
Federal
KING

BARRENCE WHITFIELD & THE SAVAGES
UNDER THE SAVAGE SKY

BARRENCE WHITFIELD & THE SAVAGES
Under The Savage Sky

Compact, three minute-or-less blasts rocket back to the explosive heydays of The Dirtbombs and genre godfathers The Sonics. 'Under The Savage Sky' rains soul and brimstone from the heavens.

Bloodshot CD & LP

www.shellshock.co.uk | @ShellshockLtd | www.facebook.com/shellshockdistribution

ON THE ROAD

BIG BANG THEORIES

In Estonia, punk vets The Membranes declare The Universe Explained!

Neutrino Collaboration: (main) John Robb rocks Tallinn with (right) the singers of Kammernaiskoor Sireen; (below) John sonic-attacks the heavens.

The Membranes – robotic-erotic DIY-rock dynamos from the English northwest – are playing in Estonia. With an 18-piece female choir. In place of a support band, frontman John Robb is in conversation with Turkish CERN atom scientist Umut Kose. The latter's remit includes what one web listing describes as the "anti-charmed pentaquark in the high-energy anti-neutrino interaction".

This collaboration between near-40-year-vintage British post-punks and the young Estonian choir Kammernaiskoor Sireen is part of the Teadlaste Öö Festival – science-themed events across Estonia, a beguiling nation of 1.3 million sat between Finland and Russia. "I first saw the choir with [The Slits'] Viv Albertine," says Robb. "I'd done a talk with her at the Music Week in Estonia last year and we went to see them afterwards. Their voices sounded so beautiful, I immediately said I'm going to do a project with this lot…"

Tonight's concert is at Kino Sõprus, a gorgeous old cinema in capital city Tallinn. The bar serves Punk IPA and "Thatcher's siidrid". The latter turns out to be Somerset cider, not some salute to '80s UK anarcho-punks Thatcher On Acid.

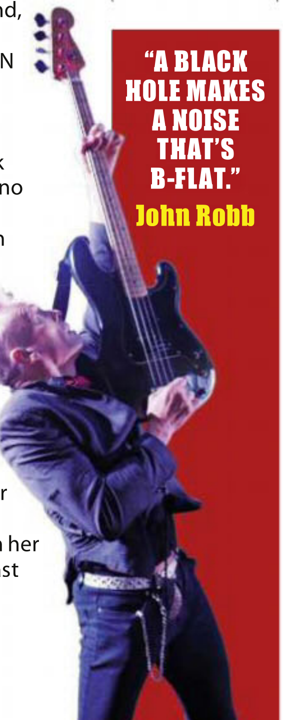
The Membranes formed in late-'70s Blackpool, their original lifespan lasting until 1990. They reformed in 2009, when fellow travellers My Bloody Valentine invited them to play at an All Tomorrow's Parties weekend. But it wasn't until this year that The Membranes released a post-reformation album, *Dark Matter/Dark Energy*. It's a record that looks out into the cosmic vastness of exploding supernovae and swirling sub-atomic matter. There are also human dimensions at play, notably love and John Robb's father, who died during the recording of the album. Robb senior was an RAF pilot in the Second World War and then worked as a chemical engineer.

"It's a big one when your parents go," says Robb. "It affected the songs, certainly on the track The Hum Of The Universe. I was fascinated by the idea that a black hole makes a noise that's B-flat – but 57 octaves below our middle C. The universe is humming away and then one day it will cease. I began to think that's like a life, and my dad's death became intertwined into the album."

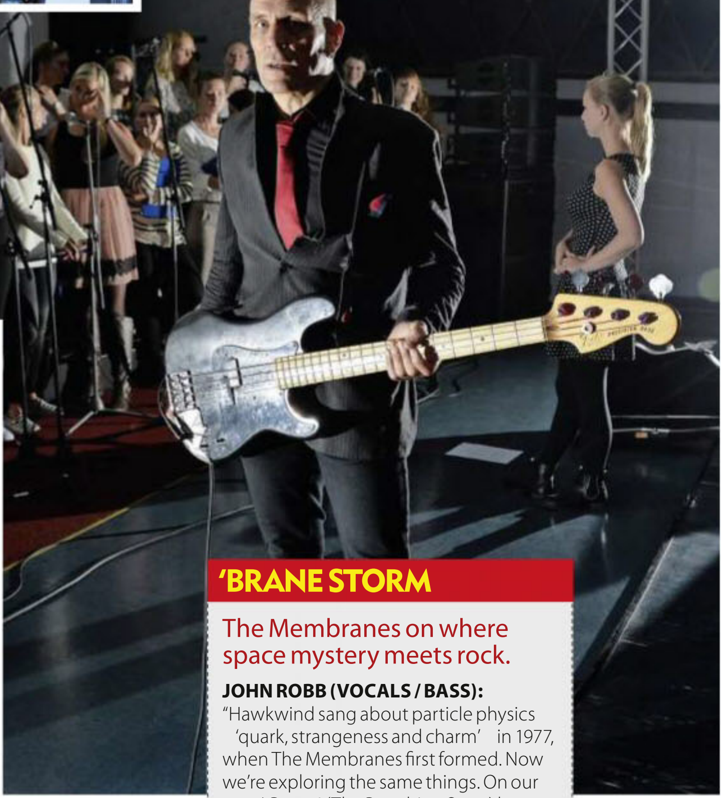
Robb is the sole original in today's Membranes – now playing alongside three quiet-but-strong yeoman-teds in drummer Rob Haynes and guitarists Nick Brown and Peter Byrchmore. Exhilaratingly DIY in style, The Membranes sketched an eccentric English landscape, with track titles like Spike Milligan's Tape Recorder. But Robb also made a strong international connection. The video for Dinosaur Jr.'s 1988 single Freak Scene was shot in his then back garden. In his parallel career as a writer, Robb was the first UK journalist to interview Nirvana. This Anglo-American angle returns with the *Dark Matter/Dark Energy* album. The album's themes crystallised when Robb took park in a TEDx talk in Salford, with CERN-based US particle physicist Joe Incandela – the man who announced the discovery of the Higgs boson particle.

"The idea for the talk," says Robb, "was that I'd ask Joe about the universe and he'd ask me about the Buzzcocks, who he's a huge fan of. That conversation gave me all the ideas I needed for the album – the universe as this mind-blowing thing, really psychedelic. We wanted to make music that would match ideas that vast."

Robb may helm bands, labels and his Louder Than War music website, but the *Dark Matter/Dark Energy* album is a career peak; compelling post-punk prog rock – extended compositions encompassing the biggest themes imaginable. From the



> **"A BLACK HOLE MAKES A NOISE THAT'S B-FLAT."**
> **John Robb**



Quark life: (clockwise from top left) John converses with local poet Indrek Mesikepp; Peter Byrchmore and Rob Haynes; Robb and audience; on-stage; in St John's Church; post-gig hugs; with Dr Umut Kose; rehearsing with the choir; (below right) the M106 spiral galaxy.

moment band and choir assemble on stage in Tallinn, a wonderful alliance is evident.

Giant images of spiral galaxies glow from the cinema screen as the choir's bell-clear voices blend with the band's bass-heavy surge. On The Multiverse Suite the projections bring a moment of odd cosmic synchronicity. As Tallinn Music Week director Helen Sildna later explains to MOJO, the choir has incorporated the 19th century Estonian song, Ei Saa Mitte Vaiki Olla, which became a focus of subtle resistance after Estonia was forced into the post-war USSR. The population would pointedly sing the lines, "I cannot keep quiet/I cannot stop singing/Keeping quiet would be wrong." Coincidentally, as the music plays, The Membranes' screen images include marching Soviet soldiers. An encore of The Hum Of The Universe ends with a thrilling, sustained drone from the choir – followed by a standing ovation.

"It was a new moment in my life," says choir co-conductor Tiiu Sinipalu, seemingly on the verge of tears as the audience disperses. "I now have to take a moment…" Her fellow conductor Ülle Tuisk is in accord: "It was amazing!"

John Robb heads to the back of the hall to sign records, saying, "I didn't want to be a band playing on the back of a semi-remembered Peel session. An Estonian choir and atom science is, hopefully, some way away from that…"

Band and choir then head to a bar for mass volleys of vodka shots, with the traditional Estonian accompaniment of sliced cucumbers.

The night isn't yet over for Robb – a teetotal vegan who's said goodbye to the psychedelic drugs he once enjoyed, and who follows a working day on his laptop with weights in the gym. He plays a DJ set at a tree-filled seafront club space. Then, the Estonian night resounding to his machine-gun laugh, he talks about some favourite Estonian music – from Arvo Pärt and his fellow composer Veljo Tormis to the Porridge Bullet label and the bagpipe-equipped Trad Attack. There is special mention for the "Hanseatic post-punk cold wave" of Junk Riot.

MOJO retires, but Robb will be up until 5am. The same morning he will start on the task of working out how he can re-stage the previous night's choral glories in the UK. Dark energy, whatever energy, he has lots of it.

Roy Wilkinson

'BRANE STORM

The Membranes on where space mystery meets rock.

JOHN ROBB (VOCALS / BASS): "Hawkwind sang about particle physics 'quark, strangeness and charm' in 1977, when The Membranes first formed. Now we're exploring the same things. On our new LP, 5776 (The Breathing Song) has a connection with Kerry McCarthy, the shadow minister for agriculture. She told me told me 5,776 is the number of stars in the sky you can see with the naked eye."

ROB HAYNES (DRUMS): "The Wow! Signal was something that came about when the SETI [Search for Extraterrestrial Intelligence] radio telescopes were scanning the skies. It shouldn't have been there, this inexplicable signal. They called it that because it made them go 'wow'. There was no way to explain it, it's never been repeated. When I see the constellation Cygnus I think of Rush Cygnus X-1 [two-part song spread over the *A Farewell To Kings* and *Hemispheres* LPs]. In my head, our track The Universe Explodes, to me that's our answer to Cygnus X-1 by Rush."

NICK BROWN (GUITAR): "I like how the Voyager 1 space probe is carrying various recordings of the human race for other planets, including Chuck Berry doing Johnny B Goode."

Mick Hutson (10), Alamy

TIMEMACHINE

NOVEMBER 1955 ...TENNESSEE ERNIE FORD LUGS SIXTEEN TONS

NOVEMBER 20 A 15-minute R&B segment was planned for Ed Sullivan's prime-time TV show: LaVern Baker, The Five Keys, Bo Diddley along with sax player Willis 'Gator Tail' Jackson were roped in to represent the new face of black music. The story goes that Bo Diddley was heard running through a song called Sixteen Tons. Ed Sullivan was apparently so impressed that Bo was persuaded to perform it. But at show-time, the man known as The Originator played his signature own-name song instead. Bo said the misunderstanding was accidental, adding: "Ed Sullivan said I was one of the first coloured boys to cross him and I wouldn't last six months."

It's not as if he disliked the song – he'd record it for 1960's *Bo Diddley Is A Gunslinger* album. But he had no chance of recording the definitive version because Tennessee Ernie Ford had made it his own. On November 12, 1955, Ford's Capitol single entered the US charts for the first time. Within a few days it had soared to Number 1. The fastest-selling single ever at that point, Sixteen Tons stayed in the prime spot for eight straight weeks and sold over four million copies.

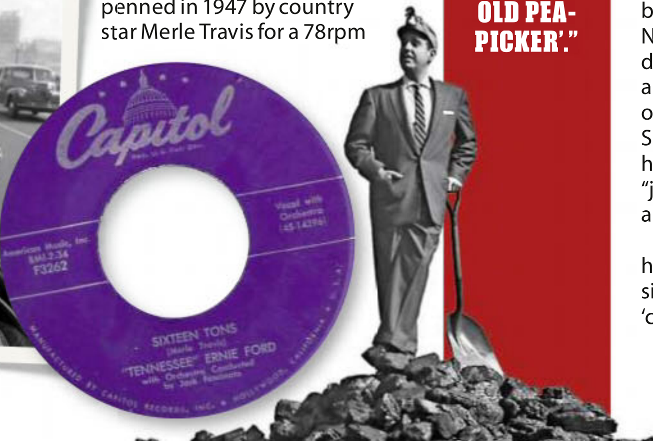
Sixteen Tons had been penned in 1947 by country star Merle Travis for a 78rpm album of mining and work songs called *Folk Songs Of The Hills*. Travis's father was a Kentucky coal miner who constantly reminded the family that he was "another day older and deeper in debt", a saying that became an integral part of the song's lyric.

A DJ who served as a bombardier in the war years, Tennessee Ernie Ford signed to Capitol as a recording artist in 1948 and had a country Number 1 in Mule Train the following year. A major crossover artist, he became a roots of rock contender through such records as Smokey Mountain Boogie (1949), Shotgun Boogie (1950) and Blackberry Boogie (1952). He even edged into the blues with I'll Never Be Free and Ain't Nobody's Business But My Own, two duets with jazz singer Kay Starr played a lot on jukeboxes. A one-time regular on bandleader Cliffie Stone's popular Saturday night show, he recalled that he got involved in the programme, "just for the heck of it. It was all for fun and I didn't get paid a thing."

People liked his voice, though, and he quickly gained a reputation as a singer who, while categorised under 'country', could handle just about

Heavy, man: Tennessee Ernie Ford plays in Hollywood (with Mickey Rooney on bass!); (inset) Ernie at the piano; (below) digging coal; the hit on 45; (bottom, far left) songwriter Merle Travis.

> "HE WAS KNOWN AS 'THE LITTLE OLD PEA-PICKER'."



anything that Capitol's A&R team tossed his way. Known as the "little old peapicker" and presenting a homespun image, he became something of a TV personality, fronting his own daily show on NBC. Hauled into the studios to record a new single for Capitol, Ford was told he'd be "in breach of contract if I didn't record soon". Taking what he saw as the easy option, he decided to reprise You Don't Have To Be A Baby To Cry and Sixteen Tons, songs he'd recently performed on his TV show.

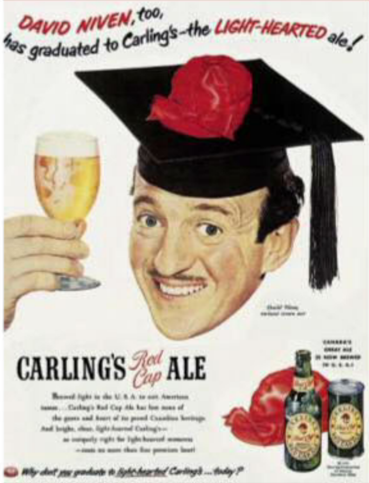
Running through a rehearsal on the latter, Ford began snapping his fingers to set the tempo. Producer Lee Gillette liked the effect, suspecting that the finger-click might help sell the record. He was right. Sixteen Tons sold over one million copies in three weeks, creating the monster hit that caused Billboard to announce, on November 26: "Capitol is happily experiencing an unprecedented breakdown in its release schedule. Due to pressure on its plants to keep up with orders on the Ford disc the company will skip releases for the next three weeks."

But for Ford, life in the pop charts was brief, though he delivered country chart entries through to the late '70s, and turned increasingly to gospel music in his later years. Elected to the Country Music Hall of Fame in 1990, he died from whiskey-induced liver failure a year later.

Tennessee Ernie may be long gone, but Sixteen Tons' legacy lives on in recordings by Elvis Presley, Johnny Cash, Eric Burdon, Stevie Wonder, Tom Jones, Charlie Daniels, Leon Russell, Johnnie Taylor, The Platters and many others. And in 1980 The Clash set out on an extensive trek dubbed the Sixteen Tons Tour. The band referenced the famed work song, they said, because the lyric echoed the then assets-frozen band's own financial position – "another day older and deeper in debt". Some sentiments, they just don't age.

Fred Dellar

AD ARCHIVE 1955


DAVID NIVEN, too,
has graduated to Carling's–the LIGHT-HEARTED ale!
CARLING'S Red Cap ALE

David Niven, so light-hearted after a few Carlings that he's put on a mortarboard and a jockey's tiny cap. Your round, David!

Alamy (4), Getty Images (5)

ALSO THIS MONTH

CHET SET GO

4 Trumpet star **Chet Baker** (above) plays a UK gig at West Drayton USAF base. One report claims: "It might almost have been Miles but the new Chet has a personality of his own, something, perhaps, like Bix Beiderbecke would have sounded if he were still alive."

SKIFFLING STRICTLY

8 Decca release a skiffle single, Rock Island Line, by **Lonnie Donegan**, culled from an LP by the Chris Barber Band of which Donegan is member. The feeling is that skiffle could take off nationally during the next few months.

WHAM SAM

10 **Sammy Davis Jr** is the first black entertainer to receive a celebrity roast from the West Coast division of The Friars. Speakers at the $1,000-a-head event include Frank Sinatra, Humphrey Bogart, Ronald Reagan, Pearl Bailey, Milton Berle and Jack Benny.

FRANZ UP STRAIGHT

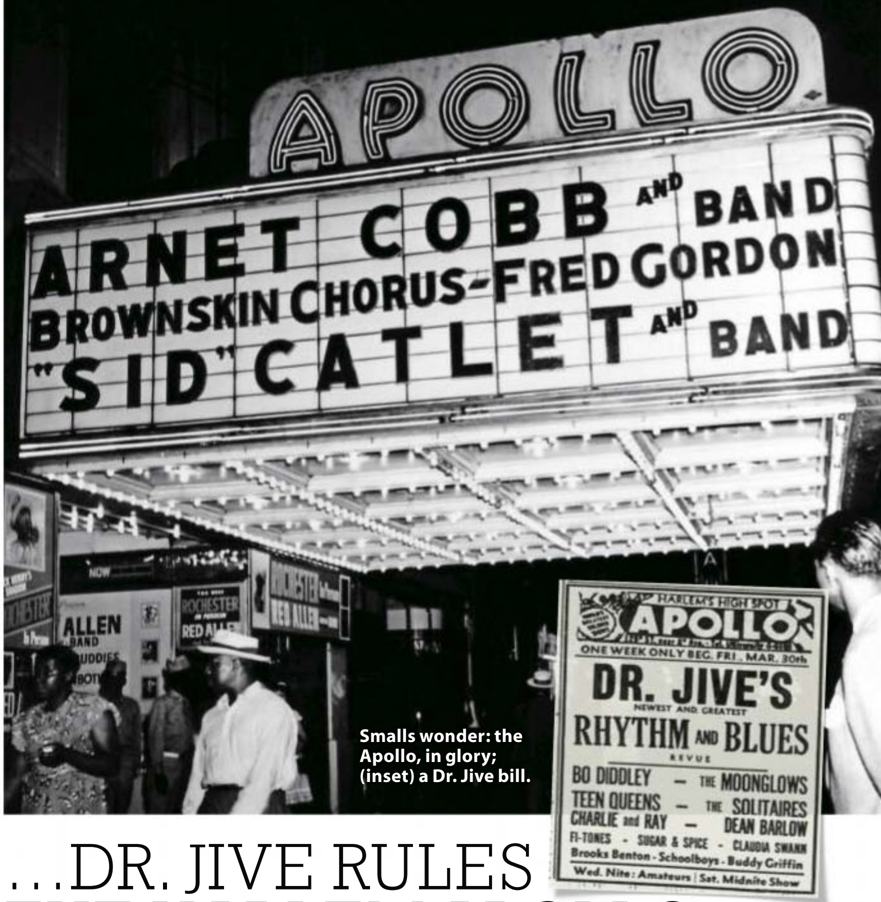
11 **Johnny Franz**, A&R manager at Philips Records, says he isn't in favour of British artists covering US hits, claiming: "I am strongly opposed to this practice. From the day I joined Philips I have never copied a record issued on any other label."

J.P. JOHNSON DIES

17 Jazz pianist **J.P. Johnson** dies aged 61. An influence on the playing of Fats Waller and Duke Ellington, Johnson was, at one point, Bessie Smith's accompanist. A fine songwriter, his 500 or so compositions included If I Could Be With You One Hour Tonight and Charleston.

A KING'S RANSOM

22 RCA Victor makes its best ever investment when A&R man Steve Sholes signs **Elvis Presley** to the label for $40,000. Some $25,000 is paid to Sun for Elvis's contract: owner Sam Phillips invests his cut in the Holiday Inn hotel chain. Elvis gets $5,000 and buys a new Cadillac.


APOLLO
ARNET COBB AND BAND
BROWNSKIN CHORUS–FRED GORDON
"SID" CATLET AND BAND
ALLEN
HARLEM'S HIGH SPOT
APOLLO
ONE WEEK ONLY BEG. FRI., MAR. 30th
DR. JIVE'S
NEWEST AND GREATEST
RHYTHM AND BLUES
REVUE
BO DIDDLEY – THE MOONGLOWS
TEEN QUEENS – THE SOLITAIRES
CHARLIE and RAY – DEAN BARLOW
FI-TONES - SUGAR & SPICE - CLAUDIA SWANN
Brooks Benton - Schoolboys - Buddy Griffin
Wed. Nite: Amateurs | Sat. Midnite Show

Smalls wonder: the Apollo, in glory; (inset) a Dr. Jive bill.

…DR. JIVE RULES THE HARLEM APOLLO

NOVEMBER 12 **Dr. Jive, aka DJ Tommy Smalls, is hosting his all- star Rhythm And Blues Revue at Harlem's Apollo Theatre. It's the start of his third smash week and venue owner Frank Schiffman says, "I haven't seen anything like it in my 30 years with the Apollo." Queues line up every day and after each show Smalls pleads with the audience to leave so those waiting outside can get in. But large numbers refuse, and sit through two or three shows, watching talent like Howlin' Wolf, Bo Diddley, The Flamingos, Etta James, The Heartbeats, Dakota Staton, Bill Doggett and others.**

The Four Aces: Top 100 victors.

…THE TOP 100 DEBUTS

NOVEMBER 12 Billboard magazine combines its three separate pop charts (radio rotation, jukebox plays and store sales) to create the first ever Top 100 list. Top of the heap is Love Is A Many Splendoured Thing by The Four Aces, with versions of the same song by Don Cornell, David Rose and Woody Herman also featuring in the same chart. In the same issue, Elvis Presley is nominated as the most promising new country and western singer.

TOPTEN

U.S. R&B SINGLES NOVEMBER 16

1 **ONLY YOU** THE PLATTERS MERCURY
2 **HANDS OFF** JAY MCSHANN VEE-JAY
3 **AT MY FRONT DOOR** THE EL DORADOS VEE-JAY
4 **PLAY IT FAIR** LAVERN BAKER ATLANTIC
5 **FEEL SO GOOD** SHIRLEY & LEE ALADDIN
6 **ALL AROUND THE WORLD** LITTLE WILLIE JOHN KING
7 **I HEAR YOU KNOCKING** SMILEY LEWIS IMPERIAL
8 **ADORABLE** THE DRIFTERS ATLANTIC
9 **DON'T START ME TALKIN'** SONNY BOY WILLIAMSON CHECKER
10 **POOR ME** FATS DOMINO IMPERIAL

Baker maker: LaVern's at four.

FREE CD!
MOJO
PAUL WELLER
BEYOND SATURN

FREE CD!
MOJO
FLEETWOOD MAC

FREE CD!
MOJO
THE WHO
MY GENERATION

FREE CD!
MOJO
KEITH

FREE CD!
MOJO
Patti Smith

FREE CD!
MOJO
the Beatles No.1s
songs THE BEATLES taught us

SAVE* WHEN YOU MOJO

*WHEN YOU CHOOSE THE PACKAGE OPTION.

United Kingdom
Music
Sport
Theatre
Events
ticketmaster®
GIFT CARD

PLUS RECEIVE A £20 TICKETMASTER VOUCHER WITH THIS OFFER.

SUBSCRIBE TODAY!

SUBSCRIBE NOW! ORDER AT:

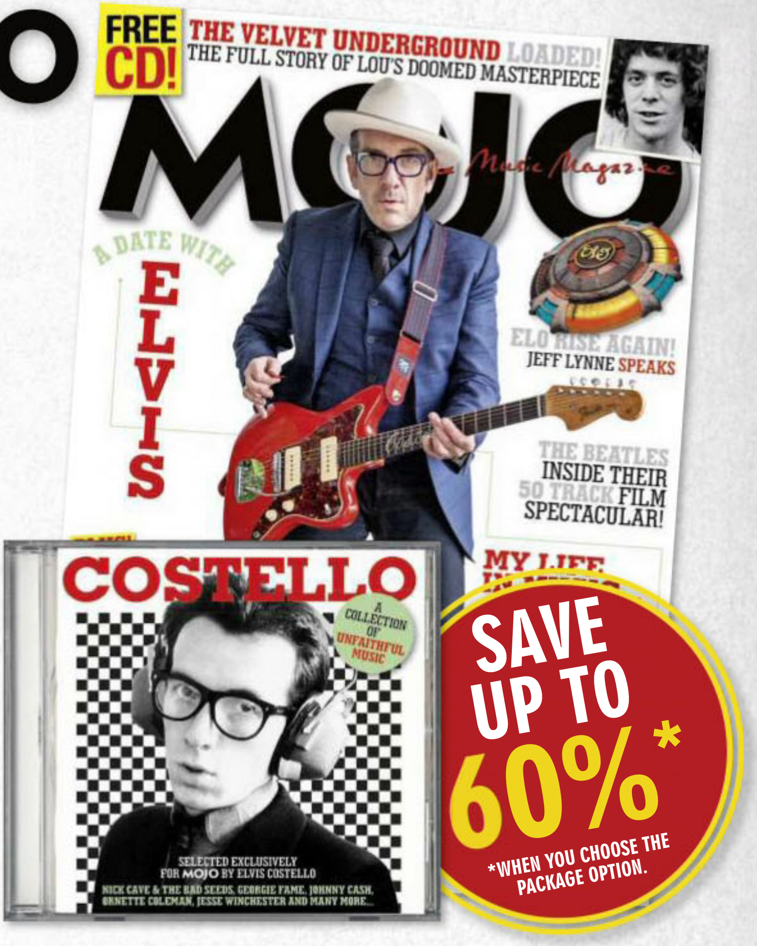
WWW.GREATMAGAZ

ALTERNATIVELY CALL 018

Terms & Conditions: This offer is available for new UK subscribers paying on direct debit only. Subscriptions will start with the next available issue. The minimum term is 12 issues.
and the Direct Debit payments will continue to be taken unless you tell us otherwise. This offer closes on 23/11/15 and cannot be used in conjunction with any other offer. Cost from
You may get free calls to some numbers as part of your call package – please check with your phone provider. We reserve the right to replace the gift with one of equal or higher value

UP TO 60%*

SUBSCRIBE TO


FREE CD!
THE VELVET UNDERGROUND LOADED!
THE FULL STORY OF LOU'S DOOMED MASTERPIECE
MOJO
The Music Magazine
A DATE WITH ELVIS
ELO RISE AGAIN! JEFF LYNNE SPEAKS
THE BEATLES INSIDE THEIR 50 TRACK FILM SPECTACULAR!
MY LIFE
COSTELLO
A COLLECTION OF UNFAITHFUL MUSIC
SELECTED EXCLUSIVELY FOR MOJO BY ELVIS COSTELLO
NICK CAVE & THE BAD SEEDS, GEORGIE FAME, JOHNNY CASH, ORNETTE COLEMAN, JESSE WINCHESTER AND MANY MORE...

SAVE UP TO 60%*

*WHEN YOU CHOOSE THE PACKAGE OPTION.

PRICING: CHOOSE FROM 3 OPTIONS

PRINT ONLY

12 issues for £43 when you pay by direct debit – Save 28% PLUS GET A £20 TICKETMASTER GIFT CARD!

DIGITAL ONLY

12 issues for £29 when you pay by direct debit – Save 52% PLUS GET A £20 TICKETMASTER GIFT CARD!

PACKAGE

12 issue of print AND digital for £48 when you pay by direct debit – Save 60% PLUS GET A £20 TICKETMASTER GIFT CARD!

BENEFITS OF SUBSCRIBING

- SAVINGS AGAINST SHOP PRICES
- FREE DELIVERY STRAIGHT TO YOUR DOOR OR DEVICE
- NEVER MISS AN ISSUE

BASED OUTSIDE OF THE UK?

PRICING START FROM £50 FOR PRINT

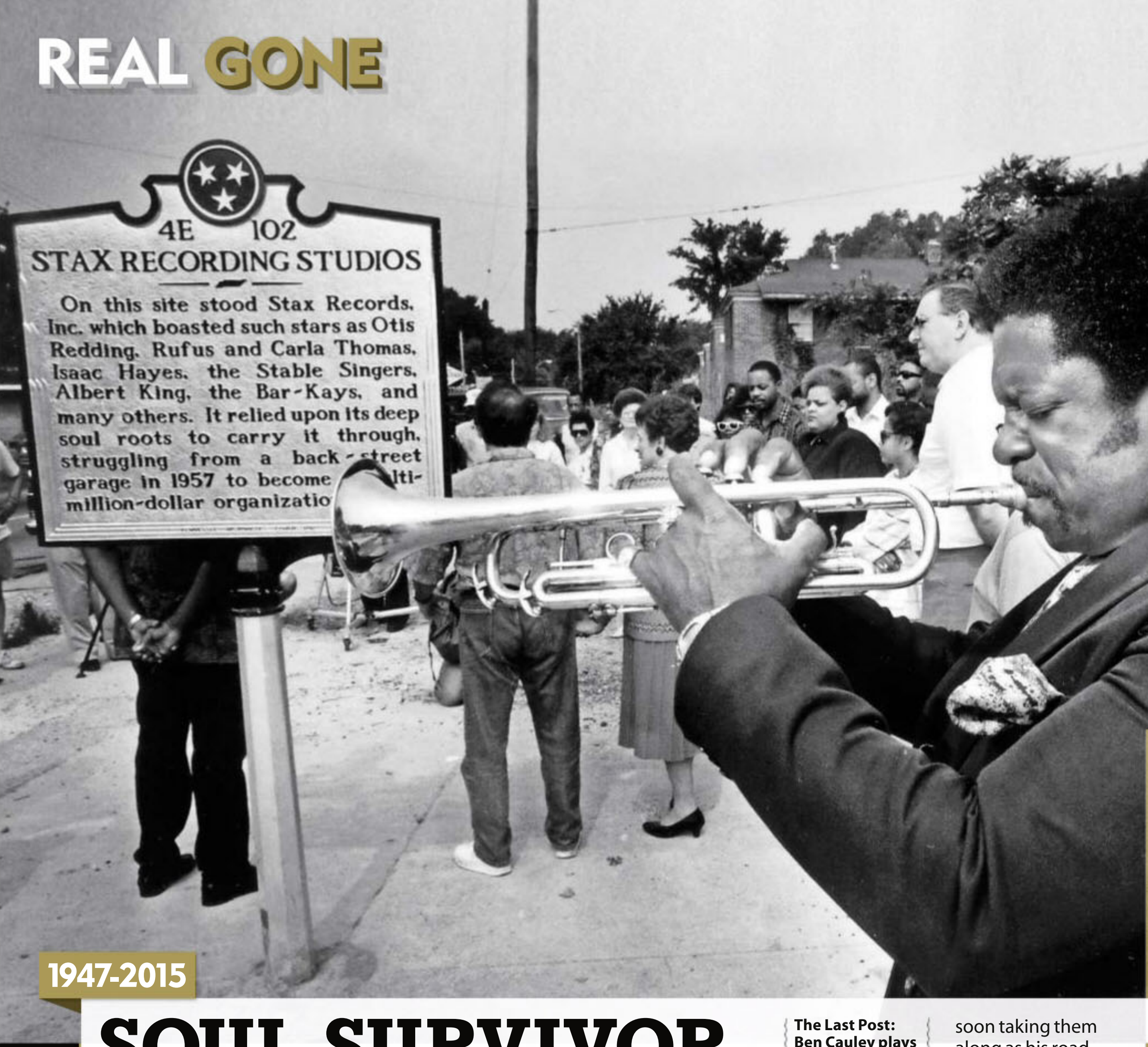
PRICING STARTS FROM £29 FOR DIGITAL

PRICING STARTS FROM £55 FOR THE PACKAGE DEAL

INES.CO.UK/MOJO

58438884 QUOTING KBAA

After your first 12 issues (1 year) your subscription will be continue at this offer price, every 12 issues thereafter unless you are notified otherwise. You will not receive a renewal reminder landlines for 01 numbers per minute are (approximate) 2p to 10p. Cost from mobiles per minute (approximate) 10p to 40p. Costs vary depending on the geographical location in the UK. or a 3 issue extension. The Ticketmaster gift cards have a 12 month validity period which starts at the time of purchasing this offer. Gift limit is 180. Please allow up to 28 days for delivery.


4E 102
STAX RECORDING STUDIOS
On this site stood Stax Records, Inc. which boasted such stars as Otis Redding, Rufus and Carla Thomas, Isaac Hayes, the Stable Singers, Albert King, the Bar-Kays, and many others. It relied upon its deep soul roots to carry it through, struggling from a back-street garage in 1957 to become a multi-million-dollar organizatio

The Last Post: Ben Cauley plays at the unveiling of a plaque to mark the Stax Studios at 926 McLemore Avenue, Memphis, on June 22, 1991. (Note line four …"The 'Stable' Singers".)

1947-2015

SOUL SURVIVOR

The only escapee from the plane crash that killed Otis Redding, Bar-Kay Ben Cauley died on September 21.

Although he was inextricably linked to the great tragedy of Otis Redding's death in a plane crash on December 10, 1967 – being the only passenger to survive when the soul singer's twin-engine Beechcraft plunged into Lake Monona, Wisconsin, en route to a date in Madison – the trumpeter Ben Cauley was, as a member of Stax band The Bar-Kays, just as permanently memorialised by the crisp, vibrant flourishes of brass with which he graced so many of his group's and other Stax artists' records.

I interviewed Ben in the mid '90s while in Memphis, a few years after the 1989 aneurysm and stroke which, like the crash, almost killed him. Doctors had given him two days to live, he said, but he survived for two-and-a-half decades. A spirited fighter, Cauley had by then, he said, got over the tragedy of the crash which took so many friends.

"It's not really hard to talk about it now. At first it was. I really… I had just woke up. The airplane started shakin' and I can remember the sax player was sittin' in front of me and he said, 'What's that!' And then, 'Oh no!!'"

The only passenger on the plane who couldn't swim, Cauley wasn't strapped into his seat and was flung clear of the plane on impact. He floated in the lake's icy waters clinging to his buoyant cushion until the rescue services hauled him out.

"It took me a while to get it back together, but eventually the only thing was to put the group back together and press on with it, press on with our lives and the music."

Cauley was born in South Memphis in 1947 and, after singing in the local church choir, started playing trumpet and linked up with a younger group of fellow Booker T. Washington High School students to form The Imperials, who later became The Bar-Kays. Playing in local clubs, despite many of them being under-age, they caught the ear of Stax who groomed them to become a second house band alongside the overworked Booker T. & The M.G.'s, at the label's busy studio.

Soul Finger, The Bar-Kays' self-penned debut hit on Volt at the start of '67, reached Number 17 on the US pop chart and 3 on the R&B list, its thudding 4/4 beat driving an infectious fanfare of horns, prominent among them Cauley's trumpet. At Stax the band caught Redding's ear and he was soon taking them along as his road band. "I had been in the studio cuttin' with the Memphis Horns first. Then I went out on the road with Otis. He was a groovy cat, like an older brother. He looked after us all," Cauley told me.

"We were very close together and it showed on stage, very tight. [Otis] was very spontaneous but we didn't change too much from how the songs had been recorded, the arrangements."

> **"THE ONLY THING WAS… TO PRESS ON WITH OUR LIVES AND MUSIC."**

In the aftermath of the crash, he reformed The Bar-Kays in 1968 with James Alexander, the bassist who'd flown commercial that fateful day, and stayed with them until '72. Cauley became an in-demand session player and would go on to work with B.B. King, Al Green, The Doobie Brothers and many others.

Stax's travails continued: the company was bankrupted in 1975, and the studios bulldozed in 1989. But Cauley lived to see the studio rise again as the Stax Museum of American Soul Music, and his career flourished too, as a part of R&B revivalists The Bo-Keys and via sessions with Boz Scaggs, Keith Richards and others.

Geoff Brown

Eyevine

STEREO
BAR-KAYS
SOUL FINGER

THE LEGACY

Album: *Soul Finger* (Volt, 1967)

The Sound: Memphis-tight rhythm with a supercharged horn section

album's title track, co-written by Cauley and the rest of the band. In fact, four of the 11 tracks are band originals – Bar-Kays Boogaloo, House Shoes and Don't Do That are other three – and like the covers (Steve Cropper/Booker T.'s Knucklehead, You Can Sit Down, the Phil Upchurch Combo hit) the drive of Carl Cunningham (drums)/James Alexander (bass) is match by confident horns.

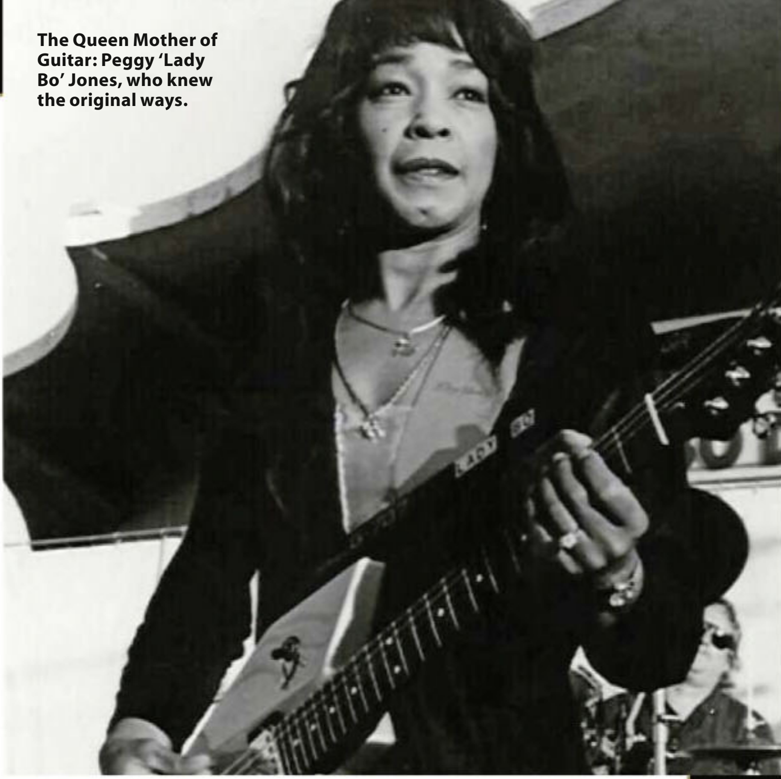
FRANKIE FORD

SEA CRUISE MAN

BORN 1939

Born Vincent Guzzo in Gretna, Louisiana, pianist and singer Frankie Ford's life changed when he heard Little Richard and Fats Domino. He was scouted by Ace Records distributor Joe Caronna while playing at New Orleans' Alibi Lounge, and recorded his first single, Cheatin' Woman, at Cosimo Matassa's studio in the French Quarter in 1958. The following year his storming, saucy second 45 Sea Cruise – where his yawping vocal was dubbed onto a Huey 'Piano' Smith & His Clowns' backing track originally sung by the cross-dressing Bobby Marchan – reached Number 14 in the US. Signing to Imperial in 1960, diversions into crooning were less successful, and he was drafted in 1962. In the decades following demobilisation, the man they called the 'New Orleans Dynamo' worked the clubs of New Orleans, recorded occasionally (he cut 1995's *Hot And Lonely* for Ace) and maintained a lively touring schedule. Among his style statements was a piano key scarf, a Lincoln Town Car with a licence plate reading 'Ooh-Wee' and a live show peppered with risqué, self-deprecating gags. He was inducted into the Louisiana Music Hall of Fame in 2010 and last performed in 2013. Sea Cruise would be covered by Jerry Lee Lewis, The Beach Boys, Rico Rodriguez, Herman's Hermits, Johnny Rivers and many others.

Ian Harrison



The Queen Mother of Guitar: Peggy 'Lady Bo' Jones, who knew the original ways.

LADY BO

FEMALE GUITAR PIONEER

BORN 1940

Born in Eden, Maryland and raised in Manhattan, guitarist Peggy Jones began sitting in on Bo Diddley's sessions in 1957, after a chance encounter on 125th Street. Becoming a full member of his band the following year, she played on recordings including Say Man and Road Runner, remaining until 1961 when family responsibilities necessitated her replacement by Norma-Jean Wofford, alias The Duchess. Later she led her own R&B band, The Jewels, played percussion on Eric Burdon & The Animals' *Winds Of Change* and performed with Curtis Knight & The Squires. Bo Diddley hailed her as Lady Bo at a reunion at the Fillmore West in 1970, after which they collaborated sporadically. He called her, "the only one that knows the original ways." She lost her fight against cancer on September 16.

Clive Prior

THEY ALSO SERVED

SAXOPHONIST and flautist **RAY WARLEIGH** (b.1938, above) played in jazz groups led by **Ronnie Scott**, **Humphrey Lyttelton**, **Dick Morrissey**, **Charlie Watts** and **Kenny Wheeler**: his pop and blues gigs included recording and live dates with **Nick Drake**, **Soft Machine**, **Marianne Faithfull**, **Stevie Wonder**, **Dusty Springfield**, **John Mayall** and **Alexis Korner**, who he joined at the Stones' Hyde Park show in 1969, and **Scott Walker**, who produced Warleigh's debut LP in 1968. His only other solo LP, the improvised *Rue Victor Massé*, would not arrive until 2009. He also played in **Paz** and the **Spontaneous Music Ensemble**.

BASSIST **LOU DEMARTINO** (b.1959) was for 15 years a member of New Jersey roots rockers **Joe D'Urso & Stone Caravan**, shared stages with **Wilco**, **Bruce Springsteen** and **The Allman Brothers Band**. Mr Lou, as he was known to his many friends, also played with **Bronze Fondue**, the **Chaz DePaolo Trio** and **Bouncing Off Bob**.

VOCALIST **DENNIS GREENE** (b.1949) was a founder member of **Sha Na Na**, the retro rock'n'roll outfit who preceded **Hendrix** at Woodstock in 1969. Present for their most successful years, he sang a version of **Little Anthony And The Imperials**' Tears On My Pillow in the 1978 movie Grease, before leaving the group to study law at Harvard and Yale. He later worked as an executive at Columbia Pictures and a law professor at the University Of Dayton.

JAZZ bassist **COLERIDGE GOODE** (b.1914) emigrated from Jamaica to Britain in 1934, and enjoyed a long collaboration with sax man **Joe Harriott**, playing with his '60s quintet and later in the **Indo-Jazz Fusions** band. He also worked with **Michael Garrick** and recorded with **Django Reinhardt** and **George Shearing**. In 2002 he published his memoir Bass Lines, and in 2011 received the Services To Jazz award at the Parliamentary Jazz Awards.

GUITARIST, songwriter and vocalist **GARY RICHRATH** (b.1949) played with Midwest rockers **REO Speedwagon** from 1970 to 1989, composing songs including Golden Country, Only The Strong Survive and 1981's Top 5 hit Take It On The Run. In 1992 he released his solo LP, also called *Only The Strong Survive*, and in 2013 rejoined his old bandmates to raise funds for Illinois tornado victims.

SAX man **STEVE MACKAY** (b.1949) lent his free, blazing tones to **The Stooges**' mighty *Fun House* LP in 1970. Afterwards he played with **Carnal Kitchen**, **Smegma**, **Violent Femmes**, **Snakefinger**, **André Williams** and others: in 2003 he returned to the reformed Stooges, on-stage and on the LPs *The Weirdness* (2007) and *Ready To Die* (2013). Said **Iggy Pop**, "Steve was a classic '60s American guy, full of generosity and love for anyone he met."

GLASGOW voice **JIM DIAMOND** (b.1951) sang with **Alexis Korner** and **Bandit** before scoring the 1982 Number 3 hit I Won't Let You Down with **Ph.D**. His solo success included I Should Have Known Better in 1984 and Hi Ho Silver, the theme to ITV crime drama **Boon**, in 1986. He also sang with **Steve Hackett** and **Tony Banks**, and recorded the 2011 charity album *City Of Soul*.

DETROIT Lions running back **MEL FARR** (b.1944) was a star of track and field. After **Marvin Gaye** attempted to try out for the team, he befriended Farr and teammate **Lem Barney**, both of whom sang backing vocals on 1971's What's Going On. Later Farr ran a successful car dealership, gaining fame in the Motor City area for his superpowered TV ads.

DIY-PUNK **STEVE TREATMENT** (b.1957) was backed by **Swell Maps** on his 1978 single 5 A-Sided 45. A make-up wearing **Bolan** fan, he appeared in **Derek Jarman**'s Jubilee the same year and played in **The Ticket Inspectors** in the '80s. More recently his archival recordings found release via the Messthetics and Topplers boutique labels.

EDITOR and journalist **PETER JONES** (b.1930) covered the '60s pop and rock scenes for Record Mirror. Using pseudonyms, he also wrote for the fan magazines of **The Monkees**, **The Beatles** and the **Stones**, penning the first books on the last two groups in 1964. Andrew Loog Oldham recalled Jones introducing him to the latter, then still known as The Rollin' Stones. Later, Jones worked at Music Week and Billboard.

ACTRESS **JUDY CARNE** (b.1939) appeared on British television programmes Danger Man and The Rag Trade before moving to the US in 1962, where she appeared on shows including Bonanza, The Man From U.N.C.L.E and I Dream Of Jeannie. She was best known from 1968 to 1970 as a star of Rowan & Martin's Laugh-In, famous for her catchphrase "Sock it to me." In 1968 she released a loopy solo single of the same name. She died in Northampton.

BASSIST **BRYN MERRICK** (b.1958) played in Cardiff punks **Victimize** before joining **The Damned** from 1983 to 1989, appearing on the *Phantasmagoria* and *Anything* albums and the hit 45s Grimly Fiendish, Eloise and Alone Again Or. He later played in Damned frontman **Dave Vanian**'s **Phantom Chords** and **Ramones** tribute **The Shamones**.

Clive Prior

The last Laugh-In: Judy 'Sock It To Me' Carne.

Ace Records, Rex, Getty Images

THE MOJO INTERVIEW

From **Shard End** to **Beverly Hills**, Jeff Lynne, the one-man Brummie Beatles behind **ELO** and the **Traveling Wilburys**, lowers the shades and opens up about cellos, famous friends and producing legends: “I’ve **lived out my dream**,” he says.

Interview by **BOB MEHR** • Portrait by **PIPER FERGUSON**

IT’S A LONG WAY FROM BIRMINGHAM’S SHARD End to Beverly Hills’ Benedict Canyon – 5,344 miles to be exact – but it doesn’t seem so distant on this late summer afternoon. Sitting in a very English garden, surrounded by high shrubs and perennial flowers, with a cup of tea in hand, Jeff Lynne basks in the California sun. The mastermind behind Electric Light Orchestra is instantly recognisable, with his signature mop of curly hair, close-knit beard and oversized shades. Yet, as with his hero Roy Orbison, the similarly shy Lynne admits his “look” is also his disguise, a way of hiding from the world.

Often portrayed as a diffident character, the 67-year-old Lynne’s success has been hard earned and he’s quietly proud of it. His bar/music room, the Bungalow Palace, is decorated with a wall’s worth of gold and platinum albums, the biggest plaque hanging over a giant fireplace, commemorating 50 million in career sales – a testament to how massive ELO truly were. They remain so, thanks to the continued use of the band’s music in adverts and films. A new generation has learned to embrace the sunny pop, baroque melodies and insistent productions that were so ubiquitous on both sides of the Atlantic in the 1970s.

With his blokey manner and Brummie accent, Lynne proves a welcoming host as he gives a tour of his home – a hilltop manor that once belonged to Elizabeth Taylor’s ex-husband Eddie Fisher. “Let’s go in the tradesman’s entrance,” he says, opening the back door to reveal a room packed with guitars and dominated by a large recording console. As he guides MOJO through the rest of the house, pointing out prized possessions, including the same type of vintage Univox Clavioline that produced the haunting solo on Del Shannon’s Runaway, it turns out every room is hard wired for sound, the whole property serving as giant studio.

Lynne has spent much of the last three decades behind the glass, producing an array of iconic artists (George Harrison, Brian Wilson, Tom Petty, the reunited Beatles). More recently, he’s returned to making his own music full-time, including, in 2012, a covers album of oldies and standards from his childhood called *Long Wave* and a re-recording of ELO classics, *Mr. Blue Sky: The Very Best Of Electric Light Orchestra*. “Sometimes you have to look back to move forward,” says Lynne, noting the projects cleared the decks for *Alone In The Universe*, his first album of new material since 2001. Plus, after a rapturously received one-off gig at Hyde Park last summer, he has decided to return to the road with a new line-up, billed as Jeff Lynne’s ELO, featuring longtime pianist Richard Tandy, for a tour in 2016.

In the meantime, he’s happy to reflect on his early life as well as his many famous associations. Open and upbeat in conversation, he hedges only occasionally when memories become sad or negative. He’s ➢

WE’RE NOT WORTHY

“He’s a funny guy”: **Tom Petty** salutes Jeff Lynne.

“I met him in Birmingham in ’87, the tour with Bob Dylan. He showed up with George Harrison. I was taken with his sense of humour – he’s a funny guy. Working, everything comes easy: very professional, amazing ear, a great arranger, great leader of the Traveling Wilburys. Way too talented. He’s lost nothing, damn him.

Kevin Scanlon

≺ sufficiently self-conscious that he'll follow up by e-mail a few days later to make sure he didn't come off as uncharitable in any of his comments. That's because Lynne is genuinely thankful for the life that music has given him. "When I was boy I had a dream, all about the things I'd like to be," he says, reciting the opening lines of the new album. "I've really been lucky, 'cos I've lived out my dream."

For someone who's long maintained a low profile, the past couple years have seen you do some high profile things: playing a Hyde Park gig, getting a star on the Hollywood Walk Of Fame, making an appearance at the Grammys. How have you found it being back in the spotlight?

It's all been amazing, really. It started off in me hometown, with a star on the Birmingham Walk Of Fame. It was nice that they chose me for that. I also got an honorary doctorate from Birmingham City University. Which was great – 'cos I left school at 15, so I wasn't gonna get one any other way (*laughs*).

Your grandparents were music hall performers. Was there a sense of show business in your childhood?

None at all. I've never seen a picture of me grandparents on-stage or knew anything about it except what me grandma used to tell me. And she was probably exaggerating. Me dad didn't get on with his parents so it was all very distant. He was a working man, worked for the Birmingham Highway Corporation. He got up at six o'clock and went to work every day 'til he retired at 65. There was no connection of him with showbiz. But he did have the most incredible knowledge of classical music. For a guy who did manual work, it was unbelievable. He could name every symphony or any piece of classical. Even if he heard just one snippet of something, he'd always know. He couldn't read music, neither can I, but he could pick out the tunes with one finger on the piano, and loved to do that. He was a frustrated musician, really.

Your father was the one who taught you the concepts of melody and harmony?

We were walking past a building site and there was this great big sewer pipe on the concrete, probably six foot across. He said, "Come on I'll show you something." And he grabbed the pipe and [sang] into it: "Ah-ah-ah-ah." Suddenly a big echo of this chord was there. I went, "How'd you do that?" He said, "You can do that, come on." And my little voice hadn't broken yet but I went, "Ah-ah-ah-ah," and it was this chord, it was a major chord. I could tell that's what it was. I thought, "Wow – that's it then, I know how to do music now!" I didn't realise it took a bit longer than that.

Is it true you began playing on a toy guitar?

A plastic Elvis Presley guitar. I nicked it… well, borrowed it, from me mate's cupboard where I'd found it. It had one string on it. I learned every tune of the day on one string – hits by The Shadows and such. I never took music classes. I hated music at school. I really did. It was crap. All that would end up happening is people would throw chalk at the piano strings when the bloke was trying to play. So there'd be a big bum note in it. And we'd all fall about and that'd probably be the end of the lesson (*laughs*).

What was the first show you saw?

Del Shannon at the Birmingham Town Hall. I was 13 and I'd never been to a concert before. It blew me mind. Del was much more popular in England than he was over here. He was top of the bill with Dion and Joe Brown. He had this suit on, and got his guitar off and fell down on one knee singing and all the girls were going mad.

What was the attraction to Shannon – and to Roy Orbison, another of your favourites?

Del had that exquisite falsetto, and the songs were always sad: "Oh he's on his own again." And that's why I love Roy as well. There was a lonely aspect to it that I understood. 'Cos I suppose I was a bit of lonely kid. I had a brother and two sisters, but I was quite a bit younger than them. I didn't hang out with them 'cos they didn't want to have a little kid about. So I related to that kind of music – Del and Roy – from early on.

You got to be quite friendly with Shannon, didn't you?

I met him in 1971, in a club in Birmingham called Barbarella's. We sat and talked for about an hour, and I thought he was the funniest bloke. Little did I know he'd always got a bottle of vodka stuck down his overcoat. I didn't realise he was drunk. But he was the nicest person who was drunk that I've ever known. Just wonderful. He came to my house in Birmingham and we jammed in my front room. When ELO used to come on tour in America he'd invite me to his house in the Valley. We'd get walloped together on beer. But it was such magic to me to be in his inner sanctum, in his den, with all his gold records around. I thought, "Fancy me being here."

Growing up in Birmingham in the '60s – was it as unglamorous as one might imagine?

Well, it was rough place, 'cos everyone was doing a rough job. There wasn't any lying about. It was all slog and cold weather and hard graft. I left school at 15 and I had to work 'til I was 18. I'd get on the bus at like half past seven in the morning to go to work. I'd go upstairs 'cos I used to smoke and you can't even see 'cos it's filled with smoke and all the windows are shut 'cos it's freezing. People used to spit on the floor on the bus. They actually had a notice "No Spitting" – which is charming. Such a shame – we can't spit in here? (*Laughs*) I was working in a motor accessories shop, stocking shelves, for years. Until I went

A LIFE IN PICTURES

Jeff Lynne: Electric Light orchestrator.

1 Shard End rocker: Jeff Lynne (centre) in Brum school band The Andicaps, formed in 1963.

2 They liked their toys: The Idle Race, 1967 (from left) Lynne, Greg Masters, Roger Spencer, Dave Pritchard.

3 Switched on: Electric Light Orchestra, 1972 (from left) Lynne, Bev Bevan Roy Wood.

4 Cello, Mr Blue Sky: Lynne, Bevan and the expanded band. Richard Tandy (back, far left) is still with Jeff's ELO.

5 "Little did I know he had a bottle of vodka under his overcoat": with "funniest man" Del Shannon, recording in '73.

6 Roy and the boys: Jeff (back left) with Traveling Wilburys Tom Petty (back right) and (front, from left) Roy Orbison, Bob Dylan, George Harrison,

7 In the frame: Lynne holds on tight at his Hollywood Walk Of Fame induction with Petty, April 23, 2015.

8 "As long as I could get in the studio I was perfectly happy": Jeff in his comfort zone, July 11, 1972, recording *ELO 2*.

2

1

3

©Dave Walsh, courtesy of brumbeat.net, ©Del Shannon family/courtesy jamespopenhagen.com, Alamy (3), LFI/Photoshot, Getty Images (2)

professional and joined The Nightriders. That was the happiest day of me life. I tell you, I was walking on air. But I didn't let them down at the job. I stayed on through the rest of that week.

The Nightriders transitioned into The Idle Race, a band still beloved by British psych aficionados. How do you view the group's music today?

Some of it holds up, I suppose. There was some really daft ones, though. I used to like daft stuff. It was kind of influenced by George Formby, 'cos that was one of me dad's favourites as well. He also turned out to be one of George Harrison's favourites. But I used to write them like that 'cos I was too embarrassed to write love songs – in case me mum and dad saw them – so I'd do silly ones instead.

A few years later you joined The Move with Roy Wood, and then eventually launched ELO together. How'd your relationship with him come about?

When I was in Idle Race I started hanging out in the nightclubs, like Cedar Club or the Rum Runner, and I used to meet up with all the other groups, 'cos now I was in one of the top bands in Birmingham. Roy Wood and meself, we'd have a few drinks and we'd always end up talking about having this group with strings. It was a few years until the thing actually came together with ELO.

What was working with Wood like?

Funny enough, we never collaborated on anything, ever. All the songs were either mine or his. They're not me and him together. Which I always felt strange about, that we didn't collaborate. It just never came up. I'd say, "I got a song," and Roy would say, "Well, I've got a song." (*Laughs*) That's how it went.

He bailed on ELO after the first album.

I think when it happened, when the band finally materialised, it wasn't as much fun as we thought it was going to be. I ended up doing a couple more songs on the album than Roy did, and he was already getting fed up, I think. Too many cooks. Too many people in charge.

The early gigs were a bit of a shambles as well. 'Cos there was no pickups on the cellos or the violins, so we had to have mikes on them and, of course, that's just a disaster. Everything was constantly feeding back, like "waaaaah!".

So Roy just left. He'd already gotten another group together, Wizzard. I don't hold anything against him at all. He probably felt I was overbearing in some ways. [Drummer] Bev Bevan came round and said, "Roy's left the band – what do you think we should do?" I said, "We'll just get on with it then." Secretly, I was quite pleased 'cos it meant now I could write hundred per cent of the material and produce it.

> "**Del Shannon** was the **funniest bloke**. Little did I know there was a **bottle of vodka** in his **overcoat**."

I've seen Roy recently, I saw him getting my star in the Walk Of Fame in Birmingham. I invited him to that. He's a nice guy, Roy. I really like him. It's just that musically we both had to go our separate ways.

With ELO you began this merger of rock with strings – were there any growing pains?

Yeah, well, getting cello players is really hard 'cos they don't know anything about rock'n'roll. And I had to get used to having these strangers, these classical musicians, in the band. Some of them were really nice, the guys. Of course for them it was like Disneyland every day on the road. They were all at it eventually (*mimes smoking and drinking*) so they turned into proper rock'n'rollers (*laughs*).

You were managed for many years by Don Arden's organisation. How did you view him – was he as notorious a figure as legend would have it?

It makes me laugh, all that. The reason I liked him was he could get me studio time, as much as I needed, to make the records. And I don't know how he did it… or what methods he used (*laughs*). But as long as I could get in the studio I was perfectly happy. And I didn't have to worry about the money side of it, how much it was costing. 'Cos soon as the money side comes into it all the creativity's gone.

Your tendency these days is to hunker down and take years making albums. But you made a lot of records – 10 in 10 years – in the '70s, on top of all the touring. Was that output the result of management or the record company pressuring you?

It was me pressuring me, believe it or not. But it did seem like they'd come straight off the bloody tape recorder and they were released the next day or something. You'd have a month to write the album, six weeks to record and then it's gone out your hands and you don't have a chance to say, "I need to get that bit better." I couldn't change anything and that's how they are forever. There was so many things, little bits, I didn't like. That why I went in and redid some of them [on 2012's *Mr. Blue Sky*]. I had a chance to finally get them right. ➢

4

5

6

7

8

"We'll just get on with it then": Jeff Lynne invites you into his Bungalow Palace, Beverly Hills, California, September 3, 2015.

"I like the **roar** of the crowd, but there's **nothing** I like **better** than being in the studio, **finishing a record** and thinking, I'm **so chuffed** with that."

Is it true that your father challenging you about your music was the pivotal point for ELO?

I was kinda doing what everybody else was in the early '70s, playing these 15-minute guitar solos and all that shit. I never liked that, really; it wasn't me at all. But I was just trying to fit in at that stage. One day me dad said, "That's your trouble, you haven't got any bloody tunes." I thought, "Right, I'll show you some tunes." So I made [1974's] *Eldorado*, which had a very melodic intro and loads of orchestra, just to shut him up, really (*laughs*).

Did it work? Did he finally admit that you had some "bloody tunes"?

Well, he was never one for going on about anything. I mean, my mum never even mentioned any of me music. But I remember clearly the one comment me dad made [about *Eldorado*]. He said, "That's a smasher, that is." Smasher, meaning a good 'un in Birmingham. That was one of the biggest compliments I ever got in me life.

You've been notoriously stage shy over the last 30 years. Did you ever enjoy performing, even at the peak of ELO?

I didn't relish the live tours, no. I did them for the sake of the records. 'Cos I'd put all me energy into those records and I didn't want to just let them slip away.

So you were never one to get off on the roar of the crowd?

I like the roar of the crowd, I've had some fabulous nights on-stage. But there's nothing better than the studio, than finishing a record and thinking, "Fuck, it's great! I'm so chuffed with that." It's much more satisfying than people clapping or cheering or screaming. I love that as well. But you can't live on that 'cos you've got to make the music for them to applaud in the first place. That's the most important thing.

Doing all that work during that era, do you have any regrets – say, getting involved with the soundtrack for [notorious 1980 cinematic bomb] Xanadu?

(*Laughs*) I've never seen the film, to be honest. Funny, I was talking to Olivia Newton-John just the other day. We spoke on the phone, 'cos she happened to be with a friend of mine. We hadn't talked with each other since the film. She's a lovely girl, and the film was good fun, though I know it's been slagged off more than anything. The record is actually quite good. I think the tune Xanadu is one of me better numbers, even though it's very light.

Later '80s albums like *Secret Messages* and *Balance Of Power* – was there a sense that the band had run its course? Did you feel obligated to carry on?

I was under contract for a few more albums. I did those and I got paid a lot of money for them. I wasn't gonna lose that, 'cos that's what I'd worked for all them years, to get the good fees like the big time guys.

Then you started your production career – which hit an amazing stride in the late '80s. Do you recall your sessions working with Brian Wilson on his self-titled 'comeback' album?

I hadn't known him at all, but Brian asked me if I wanted to write a song and produce it with him. "Yes, please – I'd love to." I went to his house in Malibu and wrote it with him right by the seashore; his place was only a couple steps from the sea. Him playing piano and me strumming guitar and we came up with the song, Let It Shine.

The song is co-credited to Dr Eugene Landy – Brian was still in his grips at the time.

Yeah, that was pretty grim, actually. [Landy] got struck off didn't he? There were all the minders around and stuff. But Brian's great now and he's got that lovely wife. Anyway, we got to the session and I played lots of the instruments: bass and rhythm guitar and keyboard, and he did some keyboard, and we co-produced. Despite our production backgrounds, there wasn't a lot on it actually. It's a nice tight-sounding record.

A less obvious collaborator was Randy Newman, who enlisted you to produce a track on 1988's *Land Of Dreams*.

Yeah, that wasn't really much of a natural fit (*laughs*). He is certainly different from me. But I loved Randy, I loved his tunes. They're all of a certain style, but I love his drawl, the way he drawls out the language. That song with Randy was recorded in a bedroom and bathroom belonging to the Heartbreakers' Mike Campbell. That's where it was done, as was all of Tom Petty's *Full Moon Fever*. Which, to me, that's one of me favourite albums I've ever done.

Why do you think the collaboration with Petty – that album ended up selling five million copies in the US – was so successful?

'Cos it was so easy. It was me and Tom sitting knee to knee with guitars writing and playing. Every night we'd come out of there going, "Fucking right!" Tom gave me totally free rein. Other than Mike, we didn't use all his band members at that point. He wanted to do one on his own to break free of that. So I'd play on a lot of it – bits of lead guitar, bass, keyboards, all the stuff I normally do. It was a different way of working, where the track comes together gradually, in layers. He hadn't worked like that I don't think. It had always been the group thing with him.

But you did produce Petty's next band record, [1991's *Into The Great Wide Open*] with the Heartbreakers. Was it tough inserting yourself into such a long-running relationship – did you ever feel like the other woman, so to speak?

(*Laughs*) It was more difficult there, definitely. But they all did what I asked them to do and were very nice about it. I thought they were splendid. I like all the guys in Tom's band.

You began your association with George Harrison producing his album *Cloud Nine* in 1987. You'd first met him briefly back in 1968 during The Beatles' sessions for *The White Album* though, right?

Yeah, very briefly, during the Idle Race days. I went into the studio there at Abbey Road. Walked into the room where John [Lennon] and George were. They were watching through the window as George Martin conducted the strings on Glass Onion. That was such a privilege to see that. Like seeing history itself.

How did Harrison approach you about producing him?

Actually, through Dave Edmunds, who I'd worked with. Dave and I had dinner one night. We'd finished eating, and had these big brandies, so we're both bollocksed. We walk two different ways leaving the restaurant. He gets to the end of the street and turns around and says, "Hey, Jeff!" I go, "What?" And Dave says, "I forgot to tell you: George Harrison asked me to ask you if you'd like to work with him on his next album." I said, "What do you mean, you forgot?" (*Laughs*) I'd love to have known that before we ate.

So I went to meet George at [his estate] Friar Park. And that thing is intimidating. It's like the Palace Of Versailles. I thought, "Oh I can't go in here; I'm sure someone's gonna chuck me out." I met Olivia, his wife, who said, "George is down by the lake." We went down, and he was by the lake in his boat. George said, "'Ello Jeff, come and get it here, then." So I sat in the boat. And he said, "Now, don't put your hands outside the edge of the boat. You gotta grip with your bum" (*laughs*). I thought, "That's my guy." It was a great introduction.

Piper Ferguson

How long did it take for the two of you to come up with the idea for putting together the Traveling Wilburys?

I'd been working with George on *Cloud Nine* for maybe two months. We would always end the night having a couple beers and [smoking] a thingy, and he said, "You know what? Me and you should have a group." And I said, "Really, a group? That'd be great. Who would you have in it?" And I thought he was going to say, "Oh, Fred Trilby from up the road," or whatever, but he didn't. He said, "Bob Dylan." And I said, "Oh, Bob Dylan, of course." So I said, "Well, can we have Roy Orbison as well?" (*Laughs*) Once he'd said Bob Dylan, I thought, "Fuck, the world is my oyster." He said, "Yeah, of course we can – I love Roy." And Roy had toured with The Beatles as support years earlier. They could never get on 'cos Roy would close the first half of the show and the audience were clapping and screaming so much. Lennon would go behind him and say, "Get off, Yank!"

STRINGS ATTACHED

Three stages of ELO, by Danny Eccleston.

THE ECCENTRIC DEBUT

Electric Light Orchestra
The Electric Light Orchestra
★★★
(HARVEST, 1971)

The Beatles are dead; long live The Beatles! ELO's debut announced Jeff Lynne's mad scientist plan to re-fab the Fabs for a new decade with the stunning Dear-Prudence-into-A-Day-In-The-Life overload of 10538 Overture, while Roy Wood's Look At Me Now nods to Eleanor Rigby. But at its best it ranges beyond pastiche – with a startlingly original and integrated vision of orchestral rock – especially in the gnarly, raw edge of the strings.

THE MATURE WORK

Electric Light Orchestra
Eldorado
★★★★
(JET, 1974)

Lynne's dad's jibe that Jeff should try writing some actual tunes bears fruit in ELO's first fully coherent LP, with the operatic ecstasy of Eldorado Overture melded with the show-stopping melancholy of Can't Get It Out Of My Head and the supercharged Lennon yearning of Mister Kingdom. Full, soft, rich, and shot through with Lynne hang-ups – wandering innocents, the wild west – it reinforces the impression of man who's never quite at home.

THE TECHNICOLOR EPIC

Electric Light Orchestra
Out Of The Blue
★★★★
(JET, 1977)

ELO's late '70s were golden and their best album a moot point. Some favour the more modest pop parameters of *A New World Record*. Others indulge the ambition of this 2-discer, rambling wildly between the Oxygène-disco of Turn To Stone and the side-long Concerto For A Rainy Day – Lynne's adieu to symphonic rock – where the Rundgrenesque fantasia of Mr Blue Sky and Big Wheels' burnout lament cohabited. Punk? That was a galaxy away.

So yeah, we had me and George and Tom Petty, and Roy Orbison and Bob Dylan in this group. And I think everybody was kind of looking up to Bob. He didn't take any leadership role, he just wanted to be one of the lads. He actually wanted to call the band Roy And The Boys.

Do you actually remember the first time you ever heard Orbison?

Oh yeah, the very moment. I was a kid, sitting on a stool and my mum and me auntie were talking and the radio was on in between them and Only The Lonely came on. I couldn't believe it. That voice! It was like magic or something. Manna from heaven. How can anybody possibly sing like that? The song finished and me auntie turned to me mum and said, "Oooh, that's too sexy – I don't like that." I thought, "You gotta be mad." It was the best thing I'd heard, ever. But it was much too sexy for me auntie and me mum (*laughs*).

You revived Orbison's career, helping write and produce [the triple platinum] *Mystery Girl*, and giving him a last great moment before his death. What do you recall most working with him – aside from that voice?

It was just a great period. He was really up for it and enjoying himself then. I remember him laughing that fantastic laugh he used to have: a giggle, a really high giggle. *Beautiful*. Making the Wilburys record, Roy would actually do sketches from the Monty Python shows. He could do the entire sketch himself, all the parts. He'd do the whole sketch and then giggle himself in fits laughing. And we'd all be in fits of laughter too, 'cos he was so infectious. He was a happy bloke, contrary to what people imagined.

Then, of course you got the call to work with George, Paul McCartney and Ringo Starr on The Beatles' 'reunion' tracks on the *Anthology* series, Free As A Bird, on *1*, and Real Love in *2*. That must've been thrilling and daunting all at once.

When we got to studio it was great, just the three of them and me in the same room. And it was never interrupted from that really. But every night I'd be going, "How am I gonna get this?" 'Cos John's vocal [for Free As A Bird] was on cassette, stuck with the piano – you couldn't get rid of the piano and it was all out of time. Ahhh, it was bloody murder to get that to work. The whole thing was very strict, 'cos I had fly John in, which I could only do with my finger. He was on a harmonizer. And so I put him in all the places he needed to go and then I'd trim it a little bit here and there. It was a hard thing, 'cos there was no computer used. Not one. That's why it was so difficult. If we'd had a computer it would've been a doddle. In the end, we got it. Paul gave me a big hug. He said, "You did it!" I thought, "Yeah, I just made a Beatles record!" It was another of them moments in me life – like, "Fancy that!"

You're planning a return to the road next year. Was it the Hyde Park show that convinced you to get back on stage?

Yeah, 'cos I really was scared of it at first. I hadn't done any live stuff of that size for 25 or 30 years. I was filled with trepidation. But once I got on there, the audience loved it. Seeing them going mad… I hadn't ever felt that before. Even in the old days. There were a lot of young people there, too – that's what I was really chuffed about. A lot of ordinary 20-year-olds and 30-year-olds, along with the older fans. So we're gonna do some tours, or at least a tour, then another next year. It feels like it's finally time.

ROCK & RO

Velvet morning: Lou Reed (left) and Doug Yule shot in the studio of fashion photographer Alberto Rizzo, New York, 1970, where Henri Ter Hall was an assistant at the time.

LL Suicide

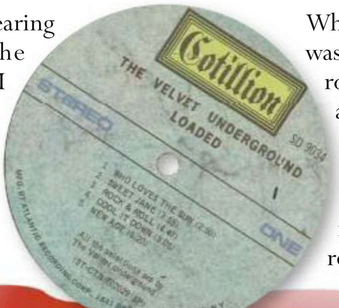
When **Lou Reed**, **Sterling Morrison** and **Doug Yule** entered Atlantic's New York studio in spring 1970, the idea was to make an LP of FM-radio hits that would turn **The Velvet Underground** into stars. Instead, it finished them off. From over 20 years of interviews, old and new, **David Fricke** reconstructs the fractious making of *Loaded* and the breaking of a band.

Portrait by Henri Ter Hall

Henri Ter Hall ©1970, courtesy of Steve Nelson

ON SATURDAY, MAY 9, 1970, BOB KACHNYCZ SET UP A REEL-TO-reel tape machine at the back of a small club in downtown Philadelphia, the Second Fret, and prepared to record the band that would play that night: The Velvet Underground. Kachnycz, a teenage music and taping enthusiast, was part of a rare cult at the time: a serious Velvets fan. He had been shocked, then magnetised, by the severe minimalism, savaging feedback, drug candour and erotic daring on the band's three albums – 1967's *The Velvet Underground And Nico*, 1968's *White Light/White Heat* and 1969's *The Velvet Underground*. And Kachnycz had already recorded the Velvets live at the Second Fret, in late December 1969.

"At school, I started hearing about bootleg albums," he explains. "I thought, Gee, people taping at shows – I can do this too." During the Velvets' run at the club that winter, Kachnycz showed up with his gear, ran into bassist Doug Yule "at the front, where people were paying", and asked if he could record the gig. "He said, 'That's great.'" The hospitality extended backstage, actually a small room up a spiral staircase, where between sets Kachnycz hung out with Yule, guitarist Sterling Morrison, drummer Maureen Tucker and singer-guitarist-songwriter Lou Reed. "They were really nice people," Kachnycz recalls. "Sterling was very talkative. Maureen was nice. Lou wasn't arrogant – just fairly quiet."



> "There was no pre-production. We were playing those songs live. That's how they ended up on Loaded."
> Doug Yule

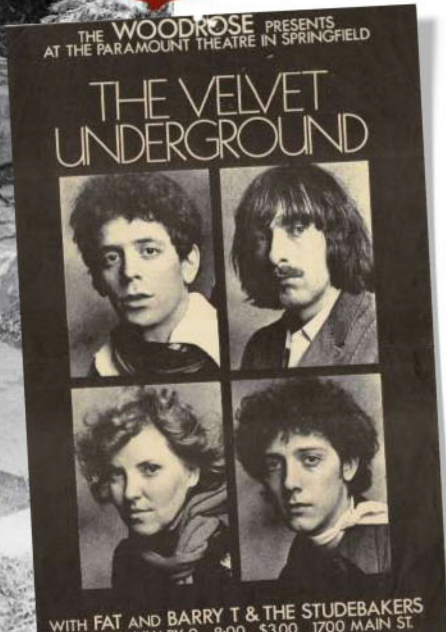
When Kachnycz returned in May to roll tape again, he was shocked by two things: the Second Fret, a narrow row-house space with folding chairs that was reasonably full for the Velvets in December, had 15 people in the audience. And there were only three on-stage: Reed, Morrison and Yule. Tucker was pregnant and had temporarily left the Velvets, just as they signed a new deal with Atlantic Records and were about to record a new album. Made by Reed, Morrison and Yule over the spring and summer of 1970 at Atlantic's New York studio with two Englishmen, co-producer Geoffrey Haslam and staff engineer Adrian Barber, *Loaded* was released that September by Cotillion Records, an Atlantic subsidiary. It was The Velvet Underground's fourth classic LP in a row. It was also their last.

"I don't remember that one at all," Yule says, laughing, of that trio night in Philly. "I remember a show in Springfield, Massachusetts like that. We had a set of drums there, and I played them on some tunes, bass on others." According to Kachnycz's Second Fret tape – raw and boomy yet fascinating, one of six discs in a new definitive reissue of *Loaded* with a feast of outtakes, mono mixes and live material – Reed, Morrison and Yule performed seven of the LP's original 10 songs, with Yule drumming on three: Cool It Down, Head Held High and Reed's frantic glory-of-radio anthem Rock & Roll. On the last one, Kachnycz claims, Reed banged a ring on his strumming hand against his guitar strings to bulk up the jangle.

Other songs, including the *Loaded* epics New Age and Oh! Sweet Nuthin', sound like spartan, public rehearsals, which is how the Velvets essentially prepared for *Loaded*. "There was no pre-production," says Yule, the sole survivor – with Morrison's death in 1995 and Reed's passing in 2013 – of the Velvets on that record. "We were playing those tunes live, some of them a lot." Still, Yule notes, "that's not how they ended up on the album."

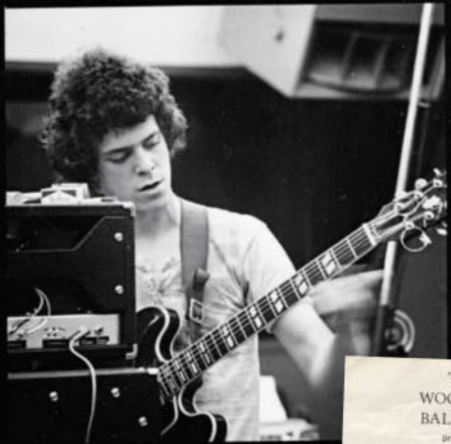
Reed, Morrison and Yule seemed "kind of down" at the Second Fret that May, Kachnycz says, adding that one of his friends, also there, saw the band get paid outside. "He said they were hopping into this beat-up old Cadillac to get back to New York. It looked like they collected a hundred dollars, I felt bad for them."

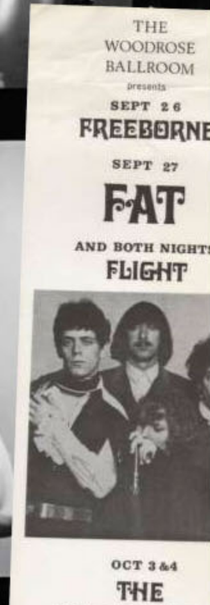
➢


THE WOODROSE PRESENTS
AT THE PARAMOUNT THEATRE IN SPRINGFIELD
THE VELVET UNDERGROUND
WITH FAT AND BARRY T & THE STUDEBAKERS
8:00 $3.00 1700 MAIN ST.

Beginning to see the light: The Velvet Underground (far left, clockwise from top left) Maureen Tucker, Lou Reed, Doug Yule, Sterling Morrison, Cambridge, Massachusetts, 1969; (left) gig poster.

Jeff Alberton/Corbis, poster design by Steve Nelson, Henri Ter Hall ©1970, courtesy of Steve Nelson


KODAK SAFETY

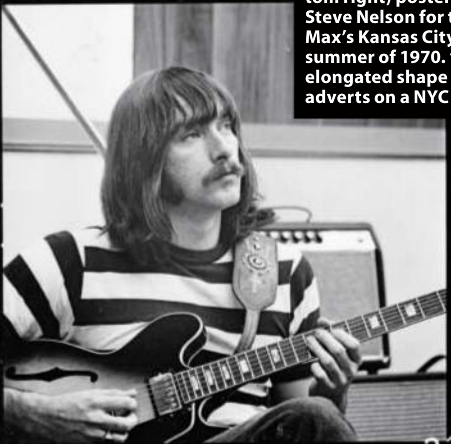


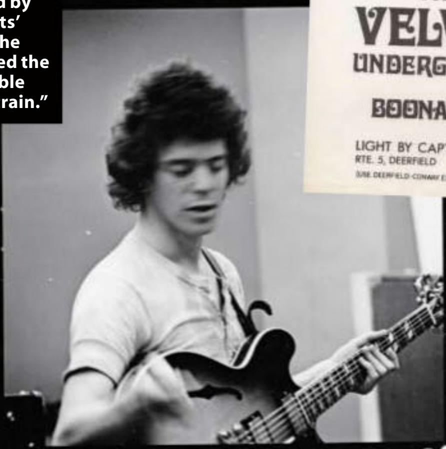
THE
WOODROSE
BALLROOM
presents
SEPT 26
FREEBORNE
SEPT 27
FAT
AND BOTH NIGHT
FLIGHT

OCT 3 & 4
THE
VELVET
UNDERGROUN
BOONATOOT
LIGHT BY CAPTAIN VIDE
RTE. 5, DEERFIELD 665-874
USE DEERFIELD-CONWAY EXIT FROM ROUTE

New age: the Velvets get to work in Atlantic studios, New York City, 1970 (above left) Reed and Yule; (right) Reed ponders the way forward; (below) Morrison searches for the lost chord; (far left) Lou illuminated; Doug hides; (bottom right) poster designed by Steve Nelson for the Velvets' Max's Kansas City gigs in the summer of 1970. "I intended the elongated shape to resemble adverts on a NYC subway train."

34
KODAK SAFETY FILM
33

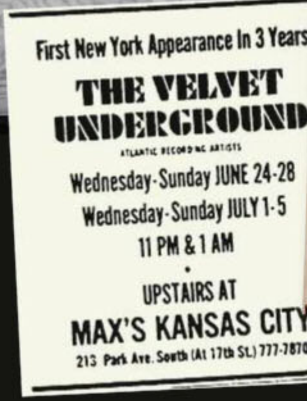

KODAK SAFETY FILM
35



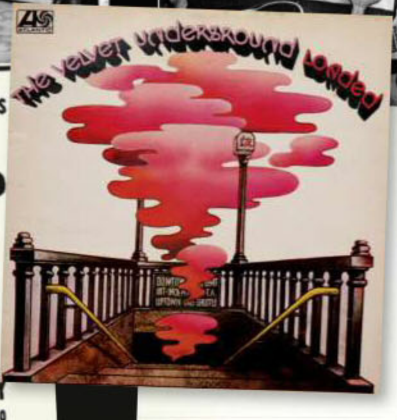
KODAK SAFETY

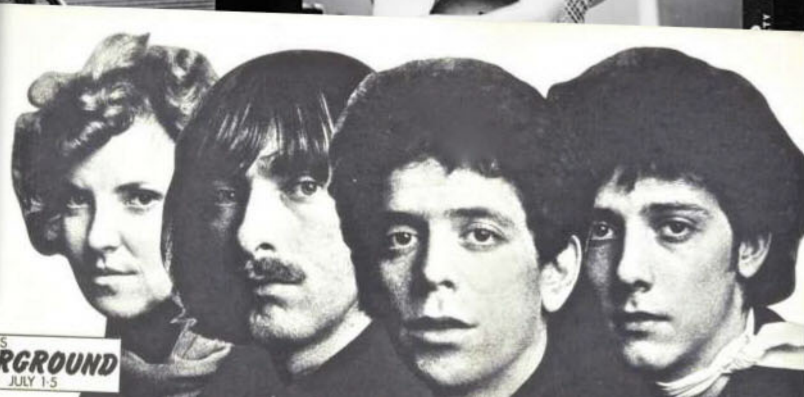
KODAK SAFETY FILM

KODAK SAFETY



First New York Appearance In 3 Years
THE VELVET
UNDERGROUND
ATLANTIC RECORDING ARTISTS
Wednesday-Sunday JUNE 24-28
Wednesday-Sunday JULY 1-5
11 PM & 1 AM
•
UPSTAIRS AT
MAX'S KANSAS CITY
213 Park Ave. South (At 17th St.) 777-7870

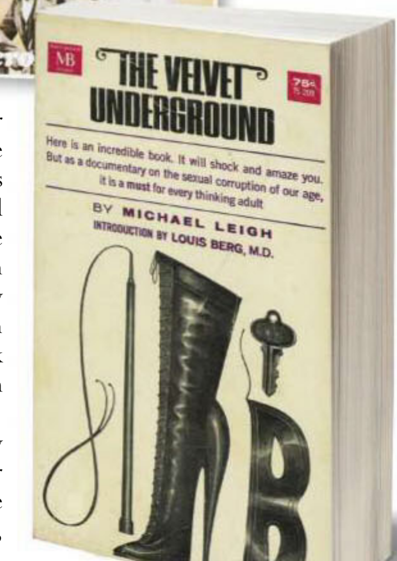

the velvet underground loaded



FIRST N.Y. APPEARANCE IN 3 YEARS
THE VELVET UNDERGROUND
MAX'S KANSAS CITY JUNE 24-28 JULY 1-5

Heads held high: Moe Tucker visits Morrison, Reed and Yule during recording at Atlantic studios, NYC, 1970; (below) Velvets covered by Mott; band-name inspiration.

sweet jane
MOTT THE HOOPLE


THE VELVET UNDERGROUND
75¢
Here is an incredible book. It will shock and amaze you. But as a documentary on the sexual corruption of our age, it is a must for every thinking adult
BY MICHAEL LEIGH
INTRODUCTION BY LOUIS BERG, M.D.

⮜ Four months later – and as many weeks before *Loaded* came out – The Velvet Underground were all but over. In late August, during a summer-long residency at the New York club Max's Kansas City, Reed abruptly quit the pioneering avant-rock band he'd started in 1965 with Morrison and original bassist-viola player John Cale. "It wasn't really apparent to me that we were falling apart," Morrison claimed three decades later. *Loaded* was the most commercially vibrant and astute album the Velvets ever made, framing the literate charge and emotional autopsy of Reed's songwriting in a glistening burst of guitars and doo wop harmony modernism. And there was breakthrough, at last, on American radio: the made-for-FM immediacy of Rock & Roll; the crunchy proto-glam of Sweet Jane, soon covered by the British band Mott The Hoople.

But in my many interviews with Reed, he typically spoke of *Loaded* with frosty reserve, rightly sore over his diminished role in the credits – including the one that credited songwriting to the band as a whole. And, Reed pointed out, "*Loaded* didn't have Maureen on it . . . It's still called a Velvet Underground record. But what it really is, is something else."

Reed had a soft spot for the Second Fret though. One night as Reed walked into the club, "This girl was taking tickets," he recalled. "She said to me, 'My father just died.' Oh, I'm sorry to hear that." Her dad was Michael Leigh, author of the sexually transgressive 1963 novel, The Velvet Underground, that inspired the band's name.

"Small world," Reed marvelled.

THE VELVET UNDERGROUND were free at last – out of their contract with the conservative, clueless MGM Records, negotiated in 1966 by the band's original guardian-mentor, pop artist Andy Warhol – when they performed at the New York club Salvation in February 1970. The show was a private music-industry event and the group's first local appearance

Alamy, Press Association

in nearly three years. “It was The Chambers Brothers and us,” Morrison told me in 1995. “We acquitted ourselves well.”

One of the executives in attendance was Atlantic Records co-founder Ahmet Ertegun, who had shown early interest in the Velvets but “didn’t want any drug songs,” Morrison cracked. This time, “Ahmet was friendly to us – again – provided that we behave and didn’t have any drug songs. So the drug songs just got subtler.”

By then, the Velvets were managed by Steve Sesnick, a former club owner in Boston, who took over after Reed dismissed Warhol in the summer of 1967. (Warhol had largely abdicated from the band’s business affairs but still called Reed “a rat” after the singer fired him.) And Yule, a Long Island native, had been in the Velvets since late September 1968, when Reed forced John Cale out of the group over a long-mounting war for control and direction. The Velvets’ first three albums had been dismal sellers – *The Velvet Underground*, Yule’s debut, did not chart at all – and money was chronically short.

For a time, Yule slept on a couch at Sesnick’s Upper East Side apartment. Reed had a room there as well, as the Velvets began recording *Loaded* in mid-April 1970. “This was the state of finances then,” Yule says, noting that rather than pay to have Reed’s massive Sunn guitar amp delivered from Sesnick’s place to Atlantic’s studio at Columbus Circle, Reed and Sesnick “wheeled it across town, on the sidewalk.”

> “Loaded didn’t have Maureen on it. It wasn’t a Velvet Underground record. It was something else.”
> Lou Reed

Tucker would not play on the 1970 LP at all. “The first time I heard she was pregnant was just before we went into the studio, when Sesnick told us she wouldn’t be joining us,” Yule says. “We were recording a day or two later. This is one of my few regrets – that I didn’t say, ‘I don’t think this is a good idea.’”

“But we had no choice,” Morrison said. “We couldn’t wait for her.” The drumming was mostly split between Yule, Barber – the guitarist in Liverpool combo The Big Three before he migrated behind the console – and New York session musician Tommy Castanaro. Yule’s younger brother Bill, 17, was recruited to fill in for Tucker when the Velvets opened at Max’s; he made it just in time to play on the album’s mini-rave-up Lonesome Cowboy Bill and its languid finale Oh! Sweet Nuthin’.

In a 1994 interview, Reed concisely described his vision of *Loaded*: “It was supposed to be harder rock than the third one” – referring to the folk-pop hush of *The Velvet Underground* – “but not as bombastic as the second one,” an understated summation of the nuclear distortion on *White Light/White Heat*. But there was another, mercenary intent – pressed on Reed, Yule says, by Sesnick.

“The whole thrust was these short, snappy songs directed at the FM-radio market,” Yule claims. “Sesnick was cheerleading Lou, building him up: ‘You’re going to be a star. You’re going to be riding in limos again.’” Yule remembers being in a car with Reed and Sesnick as they talked about hit-driven songwriting. “Lou was telling him about something he was writing then, how he’d shortened it, made it more snappy.”

That song, Satellite Of Love, would indeed be a hit – three years later, after Reed put it on his second solo album, 1972’s *Transformer*. The Velvets recorded his tender ballad of compulsive surveillance as a live demo for *Loaded* on April 15, 1970, but never returned to the tune. They also taped, on the 15th and 16th, rough versions of other new Reed songs including Walk And Talk [It], Sad Song, Ride Into The Sun and Oh Gin [aka Oh Jim] – all future classics sidelined and redone by Reed on his ’70s solo LPs.

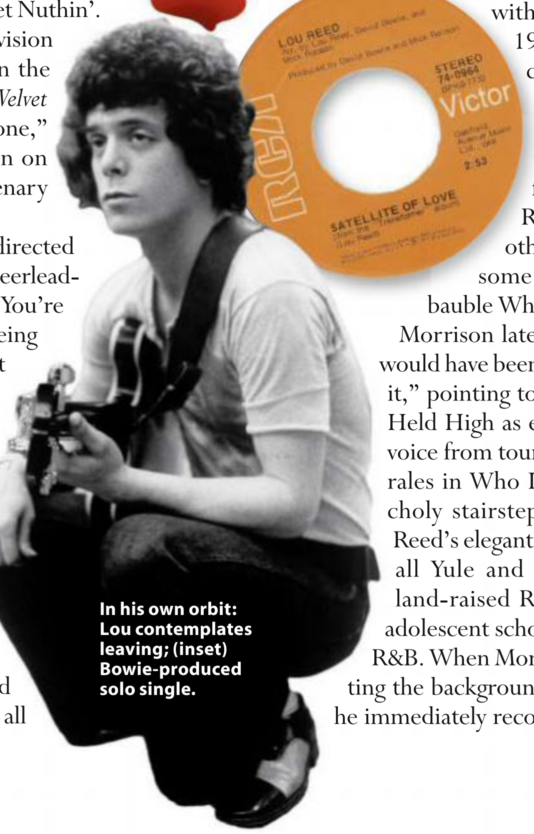
Instead, the Velvets focused on odd, potential crowd-pleasers like the cruising boogie Train Round The Bend and the frantic gag Lonesome Cowboy Bill. “I always thought that was just Lou playing with words,” Yule says, “and giving people the finger.” Yule wonders now about Reed’s great lament through the ’70s and ’80s: that his dreamy “wine and roses” bridge was sliced out of Sweet Jane, without permission, after he left. “That was taken out,” the bassist says, “for that goal of more FM airplay, looking for three minutes of high energy and no letdown. I remember going through endless edits at the time.” And Reed’s accusation? “I don’t think that’s true,” Yule says cautiously. When Reed quit, barely 30 days before release, the album was almost certainly mixed, possibly at the pressing plant.

Despite the band’s poor record-sales history, Atlantic provided Reed, Morrison and Yule with generous amounts of studio time and allowed them, for a time, the ultimate luxury – producing themselves. The label assigned an A&R staff member, Shel Kagan, to the sessions (he was subsequently listed as a co-producer) but otherwise left them to indulge and experiment. “We had a general idea of what the songs were going to be,” Morrison said. He recalled working out the guitar bridge in Head Held High with Reed in a motel room in Seattle, just before a gig. “The cab was out there waiting for us, honking and honking, and we’re going, ‘Wait, wait, we almost got it! One more note!’”

But many of *Loaded*’s ornate, signature flourishes were improvised in the studio, like Reed’s chugging overdriven-tremolo guitar in Train Round The Bend and the treble-guitar cascade that leads into Reed’s chunky, iconic riff in Sweet Jane. Morrison played three different figures for the intro. Then, says Yule, “Someone said, ‘Let’s hear ’em all at once.’” That overdubbed tumble, soaked in reverb and gleam, was the result.

“I still, to this day, love playing that lick,” Reed said in ’94 of his staccato-power-chord hook in Sweet Jane. “And you know, you can make [up] lyrics to that all day. I had to settle on one [set] at some point.”

Indeed, he performed Sweet Jane with different words in November 1969, at the Matrix in San Francisco. New Age, also in the setlists there, had “three different iterations”, Yule says, on the way to *Loaded*. And it was one of four songs on the album that Reed handed to Yule to sing. The others: Oh! Sweet Nuthin’, Lonesome Cowboy Bill and the opening bauble Who Loves The Sun.



In his own orbit: Lou contemplates leaving; (inset) Bowie-produced solo single.

Morrison later argued that “all of the vocals would have been Lou, if his voice had been up to it,” pointing to Reed’s shredded yelp in Head Held High as evidence of the wear on Reed’s voice from touring. Yet the clean, jubilant chorales in Who Loves The Sun and the melancholy stairstep harmonies running through Reed’s elegant lullabye I Found A Reason were all Yule and the Brooklyn-born Long Island-raised Reed, evoking the latter’s deep adolescent schooling in New York streetcorner R&B. When Morrison heard the two singers cutting the background vocals for I Found A Reason, he immediately recognised the source: Chanson ➢

≺ d'Amour, a 1958 Top 10 hit for Art And Dotty Todd.

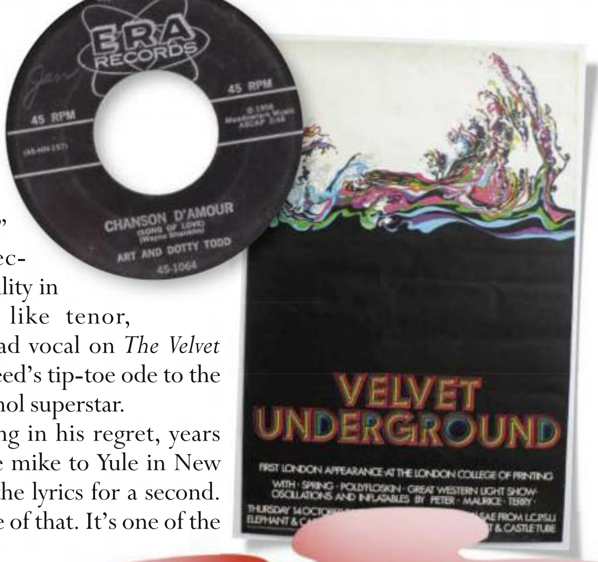
“The harmony notion is virtually identical,” Morrison said. “And Lou knew the song.”

Reed had previously recognised the emotional possibility in Yule's delicate choir-boy like tenor, offering Yule the opening lead vocal on *The Velvet Underground* – Candy Says, Reed's tip-toe ode to the troubled drag queen and Warhol superstar.

Yet Reed would be stinging in his regret, years after *Loaded*, that he gave the mike to Yule in New Age: “He didn't understand the lyrics for a second. And the song lost a lot because of that. It's one of the best songs I ever did.”

“He said that about Candy Says, and he said it about New Age – in fact, I did understand New Age,” Yule contends. “He was absolutely correct about Candy Says. I was a kid from Long Island. I had no experience with the underground gay scene in New York.” But Yule was very aware of the autobiographical root in New Age – Reed's lingering fondness for Shelley Albin, his girlfriend when he was a student at Syracuse University.

“She appears in other songs,” Yule says, “always with significance,” including Pale Blue Eyes on *The Velvet Underground* and the 1969 MGM outtake I Can't Stand It. The bassist asserts that Reed – who sang New Age on stage in early “straightforward” stages – wanted Yule's voice to underscore the personal distance in Reed's final edit, a Sunset Boulevard-like reflection on consuming obsession and faded glamour. “Even though I was singing allusion,” Yule says, “I could still hold it in my mind,” that losing Albin was “one of Lou's big regrets.”


ERA RECORDS
45 RPM
45 RPM
CHANSON D'AMOUR
(SONG OF LOVE)
(Wayne Shanklin)
ART AND DOTTY TODD
45-1064
VELVET UNDERGROUND
FIRST LONDON APPEARANCE AT THE LONDON COLLEGE OF PRINTING
WITH · SPRING · POLYFLOSKIN · GREAT WESTERN LIGHT SHOW ·
OSCILLATIONS AND INFLATABLES BY PETER · MAURICE · TERRY ·
THURSDAY 14 OCTOB
ELEPHANT & C
T & CASTLE TUBE

> “I was pretty tired, sitting in Central Park as the sun was going down thinking, Oh well, time to record.”
> **Sterling Morrison**

Atlantic's largesse was not unlimited. Concerned that the sessions were running into the summer, the company brought in Haslam to relieve Barber. (“Adrian was doing a lot of drugs and just became unmanageable,” Yule says.) Haslam, who went on to produce Atlantic releases for Cactus and the MC5, finished engineering *Loaded* and mixed it. “The trouble was, this really wasn't a band,” he said of the Velvets when I spoke to him in 1996. “There was a core to it, but not in the way of a band that goes in and records 12 tracks in three days.” There wasn't, Haslam noticed, “much communication.”

Yule concedes that Morrison – Reed's oldest friend in the band and a subtle but crucial force in the Velvets' two-guitar fury – felt left out as the bassist worked closely with Reed on vocals and arranging: “He objected to that. He was like, ‘Hey, what happened?’” On June 24, as *Loaded* was nearing completion, the Velvets opened at Max's, playing Wednesdays to Sundays during mid-July, and then into August to accommodate the demand. At the same time, Morrison attended summer classes at City College of New York, resuming his pursuit of a degree in English, interrupted when the Velvets formed. (Morrison would eventually earn a Ph.D in medieval literature).

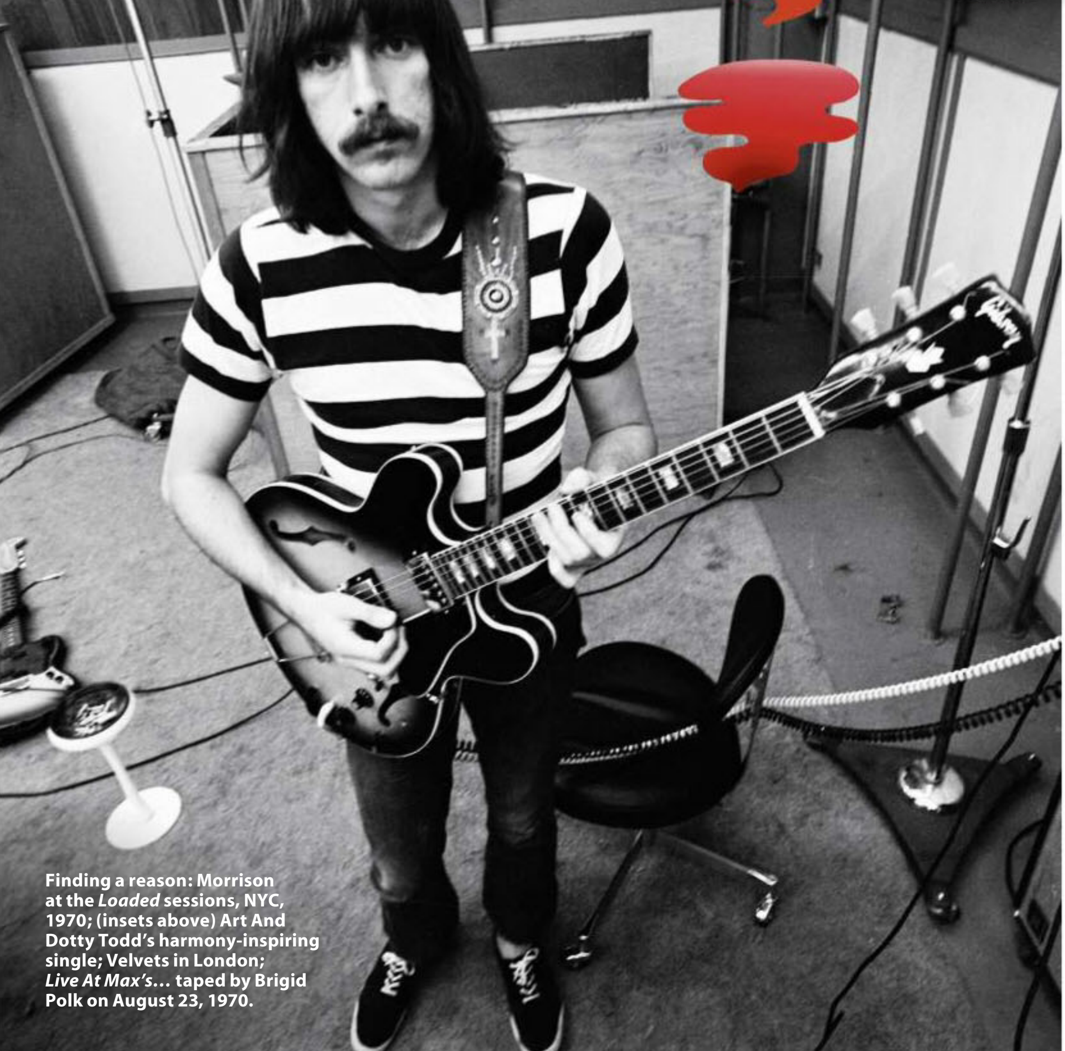
Cotillion
SD 9500
THE VELVET UNDERGROUND
LIVE AT MAX'S KANSAS CITY
SAMPLE COPY
NOT FOR SALE
ONE
1. I'M WAITING FOR THE MAN (4:00)
Lou Reed
2. SWEET JANE (4:32)
Lou Reed
3. LONESOME COWBOY BILL (3:41)
Lou Reed
4. BEGINNING TO SEE THE LIGHT (5:00)
Lou Reed
(CTN-13951 SP)
℗ 1972 ATLANTIC

“I was pretty tired,” Morrison confessed. “But I remember sitting in Central Park just as the sun was going down over by the old Atlantic building and getting my thoughts together. And then it was, Oh, well, time to record. And I walked over.”

Yule never suspected, during the *Loaded* sessions, that Reed contemplated an exit. The bassist cites the vocal in Head Held High as an example of Reed's commitment.

“He pushed his voice way beyond his range, by sheer force of will,” Yule says, still awed. “It sounds like he's tearing his vocal cords out. But live he didn't do that.” At that moment, in the studio, “he really wanted a screaming vocal. So that's what he did.”

Reed recalled his last weeks differently. “I gave them an album loaded with hits, and it was loaded with hits to the point where the rest of the



Finding a reason: Morrison at the *Loaded* sessions, NYC, 1970; (insets above) Art And Dotty Todd's harmony-inspiring single; Velvets in London; *Live At Max's…* taped by Brigid Polk on August 23, 1970.

Henri Ter Hall ©1970, courtesy of Steve Nelson, Getty Images, Stefano Giovanni

people showed their colours," he said in Victor Bockris and Gerard Malanga's 1983 oral history, Up-Tight: The Velvet Underground Story. "So I left them to their album full of hits that I made."

ON SUNDAY, AUGUST 23, 1970, REED, MORRISON and the Yule brothers arrived for work at Max's Kansas City: two sets for a crowded house of ardent fans and old friends, many of the latter from the Velvets' Warhol days. "It was fun, because it was a small room, and you got to play loud," Doug says of the downtown Park Avenue nightspot. "It was almost a non-gig, like a living room. And Lou was fairly good about playing the new material. We almost always did Heroin and Waiting For The Man" – the drug lightning on *The Velvet Underground And Nico* – "but pretty much everything else was up in the air."

On that evening, the Warhol associate Brigid Polk taped the Velvets' performance as a personal souvenir, from her table with a cassette recorder. Coincidentally, Tucker was at Max's too; she drove in from Long Island to see her bandmates. Yule says Reed was "totally engaged, totally positive" on-stage and between sets. But at one point, Tucker recalled, "Lou took me outside and told me he was leaving. I was heartbroken. But I knew something was terribly wrong, that he had to leave in order to survive the thing."

Reed did not tell the other Velvets. When Morrison and the Yules returned to Max's on Wednesday to start the next weekend, Sesnick "dropped the bomb", Doug says. Reed had moved back to his parents' house in Long Island; he would not re-emerge until 1971, when he recorded his first solo album in London. "My sense is Sesnick decided he was done with Lou," Yule says. "Sesnick had been doing all that cheerleading, propping him up. If Sesnick pulled the rug out from under him, for whatever reason, it had to be scary."

Sesnick quickly shoved Yule to the fore, rewriting the credits on *Loaded*'s back cover at the last minute to enhance the bassist's role – to the point of listing him as a songwriter. "In my defence, I was the youngest member of the group and the easiest to be persuaded," Yule says. "Sesnick was putting a lot of pressure on me. I was going to be the next Paul McCartney – he said that to me one day." Instead, Yule presided over a diminished Velvet Underground until 1972, when Atlantic issued Polk's Max's recording as a budget-priced live LP. Despite losing Morrison, then Tucker (who returned in late 1970), Yule toured Britain that year with a Velvets-in-name-only and made *Squeeze*, a solo album that Sesnick got issued in Britain as a Velvet Underground record in February 1973. Yule and Reed would briefly reconcile when Reed asked Yule to play bass on 1974's *Sally Can't Dance*, then tour behind the record on guitar. Their last reunion was in 2009, in a public interview with Tucker at the New York Public Library.

For Bob Kachnycz, the fan who recorded the Second Fret tape in the new *Loaded* reissue, The Velvet Underground ended as soon as he heard that album. "When Lou was up there," Kachnycz says, "they looked like they believed in what they did. This record sounded like they didn't believe in anything, except putting out some kind of pop record."

Yule understands Kacnycz's disappointment. "I thought of Velvet Underground records as dark rooms, basements," the bassist says, "the sound of a Long Island band jamming out." *Loaded* was "more like the first album of Lou's solo career – smoothly produced, out in the light." Parts of it, Yule goes on, "are really strong and have become iconic. I listen to New Age still – I get involved in it." But, he admits, "I would love to hear the same album done by the band as we were on the road in 1969. That would be really cool."

"It's all right! You betcha!" Runaway Cherie Currie transforms Rock & Roll; (bottom) Cat Power, between prayer and valediction.

Re-Loaded

The five best cover versions of tracks from the final Velvets LP. By Clive Prior.

Sweet Jane

Mott The Hoople

Recorded at producer David Bowie's behest, for their fifth studio LP, Mott's cover taps into both the wistful regret of Reed's song, as well the hard-fought optimism of that final verse. Time-serving road-warriors Mott hear the faded years and broken dreams in Reed's romantic lyrics, and their cover sits nicely between the beefy *Loaded* studio version and the slower, sadder *Live 1969* take.

Find it: *Mott The Hoople (CBS, 1972)*

Rock & Roll

The Runaways

If any band heard the hit potential of Lou's final slew of songs for the Velvets, it was The Runaways, who transformed *Loaded*'s side one FM rocker into a low-slung LA teen glam groove, with additional shout-along agro chorus ("It's all right! You betcha!") making it sound more like something from the first two Cheap Trick albums than an autobiographical anthem from a 28-year-old art-rocker.

Find it: *The Runaways (Mercury, 1976)*

RACHEL SWEET
PROTECT THE INNOCENT

New Age

Rachel Sweet

Buried on her largely ignored second studio album, this interpretation of Reed's strangely sad portrait of faded Hollywood glamour and rebirth finds the then 18-year-old Ohio-born singer, and future John Waters star, repurposing Reed's bi-curious narrative as a damaged Original Broadway Cast show-tune, complete with sick Spector production, full-throated chorus and anthemic full-cast coda. Wrong in so many ways but perfectly right for the song.

Find it: *Protect The Innocent (Stiff, 1980)*

I Found A Reason

Cat Power

Intended as VU's last big bid for the airwaves, there is still a lot of melancholy at *Loaded*'s heart, notably on this radio-friendly love song. Chan Marshall re-orders the lyrics and strips out the sweetness and doo-wop pastiche, leaving bare piano, burned voice and a version pitched between prayer and valediction.

Find it: *The Covers Record (Matador, 2000)*

Lonesome Cowboy Bill

MV & EE with Mick Flower

"I would love to hear *Loaded* done by the band as we were on the road in 1969," Doug Yule tells David Fricke (see left). That seems to be Matt Valentine and Erika Elder's aim in this live 2011 cover. With Vibracathedral Orchestra's Mick Flower, the Vermont duo record the LP's most disposable track (and proposed theme for Andy Warhol's 1968 gay western Lonesome Cowboys) as a late-night lucid dream in a candle-lit New York cellar.

Find it: *April Flower Tour (Child Of Microtones, 2011)*

For two decades **RICHARD HAWLEY** has carved out a singular career. The release of his acclaimed seventh studio album, *Hollow Meadows*, has seen him rewarded for his persistence and hailed as one of this country's most evocative storytellers. Author **RODDY DOYLE** travels to Sheffield to quiz one of his favourite musicians on writing, life and location…

RICHARD HAWLEY

20 15

THE ART OF SONG

Tom Sheehan

PHOTOGRAPHED BY
TOM SHEEHAN
IN FAGAN'S

SHEFFIELD, ENGLAND

EDDY
HOUSE OF BLUES
EW ORLEANS
UISIANA
MYSTIC KNIGHTS OF THE MAU MAU
To Fagans,
Thanks for the

Roddy Doyle (left) and Richard Hawley enjoy a pint and conversation in Fagan's bar, Sheffield, Wednesday, September 9, 2015.

I RECENTLY STOOD IN A FIELD IN THE MIDlands of Ireland with 30,000 other people and watched and listened to Underworld. I didn't get it. There was a lot of smoke on-stage but I think there were three men up there. Two of them were standing behind laptops and they looked like they were writing an episode of Game Of Thrones. They'd clearly got to a good bit – a dwarf, a battle, some tits – but, still, they should have been in an office or at home. There wasn't a guitar up there, or a drum – or a mouth organ.

I know: I needed someone 20 years younger than me and a bit less rigidly middle-aged to hold my hand and explain it. I was never at a rave and my only real drug experience was an adventure with magic mushrooms that started with huge blades of grass and ended in vomit, seconds after I turned around and saw myself following myself.

It was at the Electric Picnic that I saw Underworld, so there was no shortage of guitars and drums and, actually, this has nothing to do with my age. I saw the Cork legends, the Frank And Walters, the following day and they were brilliant, but not because I used to like them. They were just brilliant. There was no need for a history lesson and I didn't have to Google '*Zeitgeist*' to remind myself what it means. There was no context in the tent, just great timeless music.

That's why I love Richard Hawley. His songs are great and timeless. There is no context; at least there doesn't seem to be. We often love songs because of moments in the songs, the few seconds we wait for and bounce to. Audiences at festivals stop talking for those moments. Hawley's songs aren't like that. They are rolling and glorious from start to end; there are no bouncy moments. It seems to me that he writes – he sings – short stories and that the protagonist in these stories is the same man. The man has been getting older with every record and his age is filling the songs, beautifully and defiantly. I love Richard Hawley, not because I used to love Richard Hawley. I love his songs, his voice, his career, because he brings his mortality with him.

And all that makes a nonsense of the earlier claim: "There is no context." Of course there's a context. But the best music and the best musicians, I think, hide the context – or, the music overwhelms it. But the question is still there: why does Richard Hawley do what Richard Hawley does? And I've been given the opportunity to ask him…

"GOOD MUSIC AND GOOD WRITING FIND THEIR OWN FRIENDS."

I was thinking about what is it I like about your work, and one of the things is that you're as much a writer as you are a musician; you write short stories.

That's it, yeah. In the art of songwriting you've got the chord structure; all great songs have got three, maybe four chords. They're like the pillars of the temple; they hold up the song. The art of songwriting is not to give the whole story away. With a book it's the slow build-up of character development. But it's an in-and-out job with a song – even a Dylan song like Sad Eyed Lady Of The Lowlands.

My grandmother used to have willow pattern plates, and she'd make home-made doilies, with the little holes, to cover the plate. It used to be fascinating as a kid, trying to work out what the picture was, through the little holes. And that's what I think songwriting is. You show a bit of the picture and the thing that's important is that the listener contributes as much as the writer. So, you don't fill in all the spaces. It's a little spell; that's what it is. And spells can be broken very easily. It's like a window opens and you see everything for a moment – a glimpse – before someone closes it and you try to capture it, like catching water in your hand. It's all there, the song, just like that. Ten minutes before I could have been washing a pot or emptying the washing machine.

I always go back to characters, and that's one of the things that intrigues me about you. It seems to me – and overtly on the new record, with a song like I Still Want You; the word, "still", seems to ➢

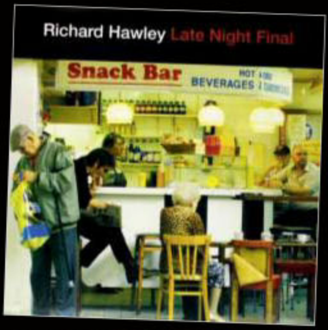
Tom Sheehan, Nick Tansley/Empics Entertainment

"A whole life constructed around doing nothing": Hawley reveals the secrets of his songwriting.

TALES OF EVERYDAY MAGIC

Five Of **RICHARD HAWLEY**'s finest songs as selected by **RODDY DOYLE**

Work in progress: the young Richard Hawley in Longpigs, April 19, 1996.



1 THE NIGHTS ARE COLD

(Late Night Final, Setanta 2001)

"Keith Cullen, who ran Setanta Records, gave me an advance copy of *Late Night Final* which, thinking back, was a good while ago. When I first heard the album, it was hard to believe that I hadn't been listening to this music all my life. I don't want to harp on about the timelessness of the music, but it was already there on this album. There's also a bitterness that comes into the lyric but, ultimately, this is a jaunty, young man's song. Maybe it's because Richard is from the North, but he writes spectacularly well about the weather. In many respects this is a great companion song to ['40s standard] Baby, It's Cold Outside. The main character in the song is wondering what keeps them together and, actually, it's the cold night itself."

2 THE OCEAN

(Coles Corner, Mute 2005)

"*Coles Corner* is the first of Richard's albums that I would call magnificent. It really is, from the first second to the end of the record. Richard points out that very few of his songs have strings on them, but the string arrangements on this song are overwhelming. In fact, they're so overwhelming that this song is probably the reason that everyone has the impression that most of his songs have strings on them! Lyrically, the song sounds like the start of an affair. It has that romantic sense about it. Vocally, it's also beautiful. If Roy Orbison had joined in on a couple of lines at the end of the song, it wouldn't have surprised me. Again, it's that timeless, classic quality."

Richard Hawley Truelove's Gutter

3 FOR YOUR LOVER GIVE SOME TIME

(Truelove's Gutter, Mute 2009)

"*Truelove's Gutter* is the record made by a man with nothing to prove: if a song is going to last over eight minutes, then so be it. Richard maintains the ability to be romantic and melodic, but there's a realism on the record that wasn't there before. The track has this lyric about the main character nearly leaving his wife's present on the train ["I gave a gift that almost took your breath away/ But to be honest, I nearly left it on the train"] and in that moment, right at the start of the song, it becomes clear that these aren't the thoughts of the lad from The Nights Are Cold. It's a married man writing this and, when he reflects on the time his wife is spending talking to her mother on the phone, he's outlining a situation that most married men have encountered: where they feel a little bit ignored or overlooked by their wives. In that respect, Richard is assembling a love song from moments in daily life and the irritation that comes with it. Somehow, though, the song is still terribly romantic."

Richard Hawley Don't Stare at the Sun

4 DON'T STARE AT THE SUN

(Standing At The Sky's Edge, Parlophone 2012)

"As an album, *Standing At The Sky's Edge* was another surprise in terms of how it sounded. It's loud, but it's a very literary album too. Listening back to this track, I realised that it really is a short story. The kid in it is named Louis who flies his kite with his father, before the pair stroll home. Father and son relationships haven't had much attention in literary terms, other than maybe Cormac McCarthy's The Road and Roald Dahl's Danny, The Champion Of The World. But on this track Richard writes about it in a way where you sense that pure devotion that often exists between father and son. He expresses the fears and hopes fathers have for their sons. I've got two sons of my own who are in their twenties now, and this song captures a slice of time in every father and son relationship. It's a very specific age and it's very easy to forget about what that time is actually like. But this song captures the stuff of fathers and sons perfectly. There's a quietness in the music too, on what is a loud record. In that respect, it's one of those songs that really grew on me."

5 I STILL WANT YOU

(Hollow Meadows, Parlophone 2015)

"If Richard were a fiction writer then on *Hollow Meadows* he's returning to a cast of characters. Some of them have been with him a long time, and they've grown older. This track in particular suggests that. You can hear a bit of gravel in his voice at the start of the track. In fact, he's mastered his voice to the point where it could be deliberate. The song is terribly romantic, even though it deals with middle-aged people being in love which, in itself, isn't a great romantic concept. In cinematic terms, certainly it's a concept that people have struggled with. But there's a defiance in this track which you can hear and Richard manages to make the idea of middle-age romance work. It's a great opening track. The last track [What Love Means] is also great. It's about a daughter leaving home and it's almost like a companion track to Don't Stare At The Sun but it doesn't end with walking back home after a great day out. It's heartbreaking instead."

As told to Phil Alexander

HAWLEY STREET

"Sheffield is the place I like": Richard shows Roddy the landmarks.

carry decades of living and love – it's a mature man's lyric. Are you going back to old characters when you write your songs?

There's a part of it that's just me. Jackson Browne said something brilliant, something like, "If only I could be as good as the people I write about", or his imagined self in the song. My muse is always the missus. But she's so dismissive of what I do, in a lot of ways, that I keep trying to earn that respect. As long as she never says, "That's lovely – I'm so glad I married you", or some shite like that, I'll keep hammering away.

With each record, there's layer after layer after layer; you seem like you're happily adding your life experience to the lyrics and sounds.

If you take those layers and stand them vertically, they're the slivers of your headstone – and it's a body of work. I write every day. The work – the process – it's a whole life constructed around doing nothing. Helen, my wife, said one of the most beautiful things about me, in my defence. I was laying on the sofa, looking at the ceiling, and one of her friends said, "He's a right lazy cunt, your husband, isn't he?; he don't do ou'ght." Helen said, "Don't confuse laziness with inactivity. He's probably writing an orchestral piece in his head."

It's easy enough to visualise me working. I sit at a desk with a laptop. What do you do?

Nothing.

You say you work every day…

Yeah, in my head. I've learnt that if I go into a studio to write a song, that's too much pressure. The way I work now – the process – started when I got the dog. I'd walk the dog and I discovered that putting one foot in front of the other, the monotony of it – something happens to your brain. It started with [2005's] *Coles Corner*, actually. That was written pushing my sons in the pram, when they were little. Walking the dog was the same. You could write songs in a different way, not sat at a desk – or, a work thing. I'd be walking the boys, like a million parents, hoping they'd have a restful sleep and hoping for an hour of peace. The best songs come from the walking or rhythm of doing something else – avoiding what you're supposed to be doing. Because your asset as a writer – or whatever it is I'm called – is boredom. Because you move into the void like a coracle boat – these circular boats; they're the strangest form of propulsion. Because they're not pushed from behind. You disrupt the water in front of you and the boat moves into the space.

Has anything else about your work changed over the years?

I'm still learning to be a singer. I didn't start taking myself seriously as a singer until we did [2009's] *Truelove's Gutter*, and I bought a really expensive microphone, a Telefunken U47, because I knew those songs needed the respect and the intimacy of a really great microphone, to pick up my voice, not just my mind. That was a really strong learning curve, learning the phrasing and how to get something across; the way I sang a certain word could radically alter the focus of the song.

"THERE'S SOMETHING BEAUTIFUL ABOUT GROWING OLD."

Why is Sheffield so important to you?

That's my other muse, you see.

If I didn't come from Dublin I wouldn't be the writer I am; I probably wouldn't be a writer…

I definitely would not be a writer at all if I was a travelling man. With *Coles Corner* I decided to document something that was a tradition – "I'll meet you at Coles Corner." I figured out that everywhere in the world has its own clock tower or village green, its own Coles Corner, where people agree to meet – different religions, illicit love affairs. You frame it in Sheffield but, by being colloquial, it becomes more universal. The song is about the human experience we all feel.

When did you realise that if you wrote well about a corner in Sheffield people who knew their own corners would identify with it?

That's just what happened. Good music and good writing find their own friends. The Victorian writer John Ruskin described Sheffield as an ugly picture in a beautiful frame. He was talking about the city when it was a fully-fledged industrial horror, back in the 19th century, and the Peak District surrounding it. I profoundly disagreed with him, because the things I saw when I was growing up in Sheffield were beautiful. People being incredibly kind, people with nothing giving half of it away! The idea that city life is awful – I'm not having that. People make the best of it – that's where folk music comes from, a different version of the official history. That's all I've ever tried to do, to present a possibly different perspective, an alternative, not just to Ruskin, but to people who describe Sheffield as a post-industrial shit-hole. I've said it before: it's my favourite post-industrial shit-hole. In the dust and the dirt there's a lot of beauty. But it's a shrinking world. I see it a lot when I'm touring; the sense of otherness is gone. That real specific sense of otherness, that you really knew you were in Liverpool or in Glasgow or Cork – it's gone. It's Subway and KFC. What gets me is the surrender – how easy it's been.

So you rely on people to cling to what's unique about their own places?

That's what I'm writing about. That spirit hasn't gone. The accents and dialects and colloquialisms – which I adore. And laughter – it varies. There were two old lads stood at the end of the bar, and one says, "I went to see this comedian other night at club wi' our lass. Boy, he were brilliant. Do you ever go to see comedians?" And the other lad goes, "Aye – if I likes laughin'."

You like people, don't you?

I do. Thank you for observing that. My sense of belonging is massively important to me.

You're writing on top of layers, generations, tradition. When did you become aware you could be considered a folk singer?

When Norma Waterson said to me, "You're a folk singer." Five or six years ago, when we met. She doesn't waste words.

It must be marvellous to discover that relatively late in your life.

It was as profound as when my dad told me I'd written a song. I'd been trying to do something with a purpose and meaning. The thing about it is allowing time. You get to see the dust falling slowly, you're aware of time slowing down and you actually realise how much time you've got. You stay in the one place and Sheffield is the place I like. There was a mass exodus from Sheffield – musicians and artists; late '80s, early '90s, Thatcher era. There was fuck-all here; it was desolate, desperate as well. And during that period, the city was very kind to me – the people. And to find out, at this later stage of my life, that my family had lived in this area since the 1300s – it was fuckin' mindblowing. It was moving and, somehow, reward for my loyalty, as if my loyalty had been well founded. It's almost a belligerent thing now, why I stay here, why I record here.

With *Hollow Meadows*, your music shows you growing older.

We're expected to constantly lament and be haunted by the loss of our youth. But there's something beautiful about growing old. I don't recall a rule when Chuck Berry started that said, "You have to stop doing this after you're 21."

Howlin' Wolf was 42 when he walked into the Sun studio.

That'll do me. But one thing I don't like about getting old is nasal hair; I can't cope with that. Ⓜ

Tom Sheehan, thanks to Fagan's in Sheffield and Tom the landlord

CELEBRATE ROCK'S DECADE OF COOL WITH GARGANTUAN, IN-DEPTH STORIES ON THE ROLLING STONES, MILES DAVIS, FRED NEIL, OTIS REDDING, THE SMALL FACES & MANY MORE!

EVERYBODY MUST…

GET STONED!

MOJO's SISTER MAGAZINE VOLUME 4 ON SALE NOW!

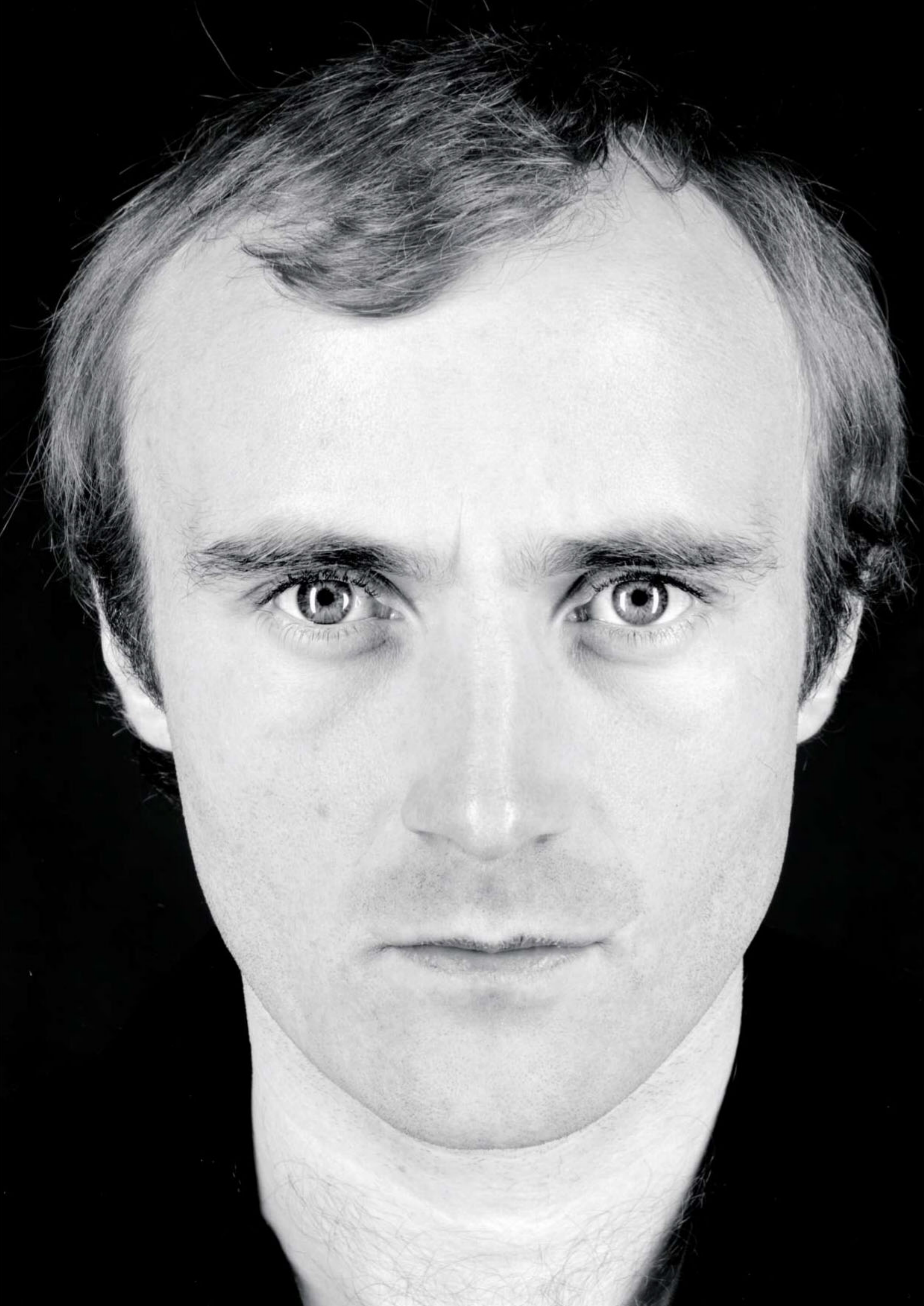
DAVID CROSBY RELIVES THE HORROR OF ALTAMONT
MOJO '60s
CELEBRATING ROCK'S DECADE OF COOL
Plus
NICO
OTIS REDDING
DEEP PURPLE
PP ARNOLD
FRED NEIL
THE ZOMBIES
SMALL FACES ON ACID!
28-page Special
ROLLING STONES
THE DARK SOUL OF BRIAN JONES
MILES DAVIS FIGHTS BACK
BEATLES UNSEEN
THE WHO & PINK FL
ROUNDHOUSE - CH
FRIDAY 15TH NOV. - SATURDAY 16TH NOV.
TICKETS ON SALE AT MIDDLE EARTH & USUA
THE WHO
SM
IND
GAMES FOR MA
THE PINK FLOY
On Friday, 12th May, 1967 at 7:45 p.m. in the Queen Elizabeth Hall, South B
Christopher Hunt and Blackhill Enterprises present GAMES FOR MAY — space-age
for the climax of Spring. Electronic compositions, colour and image project
and THE PINK FLOYD. Tickets: 21/-, 15/-, 10/- from the box office, Royal Festival
(WAT 3191) and agents.
QUEEN ELIZABETH HALL/MAY

THE WHO & PINK FLOYD
TWO FOLD-OUT POSTERS ON DELUXE PAPER

Against All Odds

Processing the debris of his home life, Phil Collins became the unlikeliest pop star of the '80s, before falling foul of the press and getting the blame for everything. As reissues of his solo albums roll out, he's having to live it all again: 'lawyers' album', 'facehugger' drums, Oscars furore and all. "A bit of reassessment would be nice," he tells Danny Eccleston.

Portrait by Trevor Key



Phil Collins performs In The Air Tonight on Top Of The Pops, 1981; (below) *Face Value* and updated cover.

IT'S JANUARY 15, 1981, AND SINCE IT'S A Thursday, Britain is glued to Top Of The Pops. Along with Ultravox and UFO – not to mention Legs & Co in bondage get-ups gyrating to Stevie Wonder's I Ain't Gonna Stand For It – viewers are treated to a balding, 30-year-old man in a Fair Isle tank top, a keyboard and drum machine perched on top of a couple of old packing cases, his face scrunched up in discomfort at everything. The tune is ethereal and grave until a shattering drum fill makes Britons spill their teas. Phil Collins' In The Air Tonight is a new chart entry at Number 36 and it is destined to become shorthand for the 1980s.

Face Value Phil Collins
Face Value Phil Collins

"Dave Lee Travis was presenting," recalls Collins today, "and he said, 'This record will be Top 3 next week...' I thought, Nah, that's not going to happen to me. But the next week it was 3, then it was 2..."

Only the post-mortem ubiquity of John Lennon's Imagine kept Collins' solo UK debut single off the top. But that's not what makes the singer wince today.

"The Top Of The Pops performance has become one of those myths," he ponders. "I wasn't a singer yet, or didn't feel like one, and I didn't want to just stand there. So we decided I'd sit and play keyboards. But what are we going to put the keyboards on? A keyboard stand looks poncey. So we decided on a Workmate. Then there was the drum machine – where are we going to put that? Put it on a tea chest. Tea chest, Workmate. During rehearsal, more and more things got added, and one was a paint pot..."

The 2015 version of Phil Collins munches a digestive as he weighs up the 30-odd years of aggro this whim has unleashed.

"The ex-wife saw it and thought that it was because she went out with a decorator. She saw it and felt guilty. But honestly it was the farthest thing from my mind."

"Face Value wasn't therapeutic. It was just an awful, awkward period...that I'm still living through."

LOOKING BACK ON THE '80S IS bittersweet for Collins. Some of the music he made in his first flush of solo stardom was and remains affecting and innovative. But he struggles to relate to much of it and has learned to loathe the headline version of himself that beams back from the covers of vintage magazines. His fans aren't much help, either.

"People will stop me in the street and say, 'I love what you do,'" he says, acting out a representative encounter. "'OK then, list me three songs that you like?' 'Er, In The Air Tonight, Groovy Kind Of Love and You Can't Hurry Love...?' I'm this guy who does soppy saccharine ballads. People's knowledge of me is based on only a handful of songs."

Others would be glad of even this small selection from Collins' hoard of mega hits. But others have not had to endure his mid-fame transformation into an all-purpose pop-culture pariah, favourite of fictional serial killers, and target of inexplicably intense hatred. And others simply aren't as sensitive as Phil Collins.

"I give myself a hard time and some of that is probably believing some of the stuff that you read," he says. He cites a recent piece on the Guardian website entitled "Is Phil Collins The Godfather Of Popular Culture?".

"I was flattered," he admits. "Then I made the mistake of reading the replies: 'You fucking turd!' Et cetera. My problem is that I believe that stuff. (*laughs*) I don't believe I'm the Godfather Of Popular Culture, of course not, but I do believe that I could be a turd."

In the freezing conference room of a west London hotel – huge and empty but for one sofa, a chair and a plate of biscuits – Collins smiles wanly. At 64, in a stripy shirt and jeans, with grey shaved head and wary eyes behind rectangular, metal-framed specs, he projects the somewhat beaten-up aura of a man regularly blamed for many of the world's ills: mullets, Thatcher, Armani, shoulder-pads – the '80s generally.

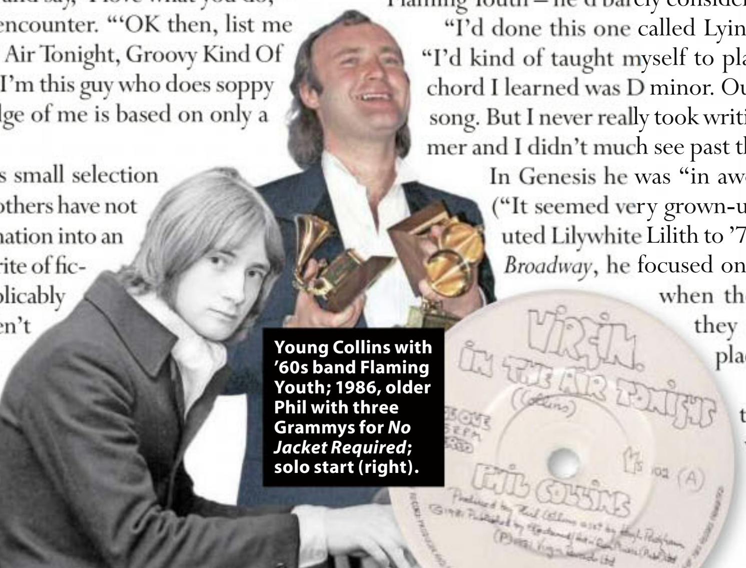
But perhaps the tide has turned. Pharrell Williams and Lorde have come out as Collins fans, and they're not alone. A reissue campaign – beginning with debut album *Face Value* (1981) and late-imperial *Both Sides* (1993), later to encompass *Hello, I Must Be Going!* (1982) *No Jacket Required* (1985) and *...But Seriously* (1989), adding unreleased live recordings and unusual 'updated' artwork – is well timed. "I'm hoping people will rediscover the work," says Collins. "A bit of reassessment would be nice, too."

If Collins finds it hard to separate the value of music he has made from its associated heartaches, it's not surprising. He had been the drummer in Genesis for nine years when mounting touring commitments and alleged infidelities on both sides called time on his marriage to stage-school sweetheart Andrea Bertorelli. Before that – apart from a dabble in pre-Genesis band Flaming Youth – he'd barely considered writing a song.

"I'd done this one called Lying Crying Dying," he says. "I'd kind of taught myself to play the piano, and the first chord I learned was D minor. Out of it came this naïve love song. But I never really took writing seriously. I was a drummer and I didn't much see past the boundaries of that."

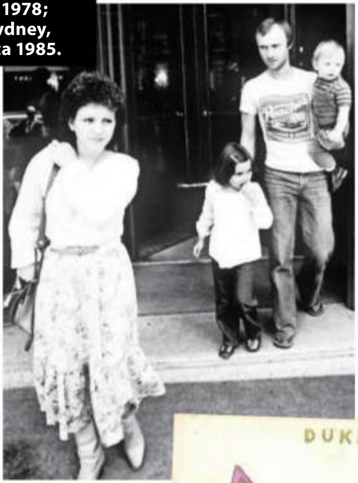
In Genesis he was "in awe" of the hifalutin writing ("It seemed very grown-up"). Although he contributed Lilywhite Lilith to '74's *The Lamb Lies Down On Broadway*, he focused on arranging – then singing, when the group finally conceded they could find no better replacement for Peter Gabriel.

1979 found him shuttling between Vancouver, whence Bertorelli had fled,

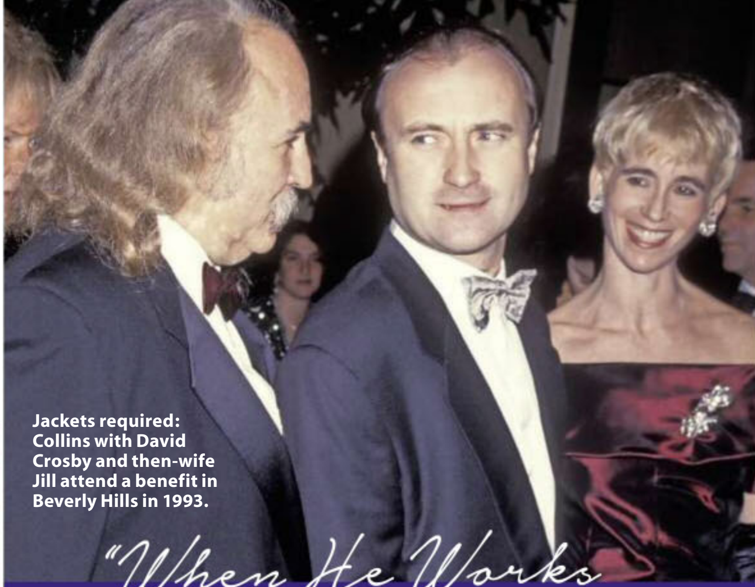


Young Collins with '60s band Flaming Youth; 1986, older Phil with three Grammys for *No Jacket Required*; solo start (right).

BBC, Getty Images (3) Rex, Alamy



All sides: (above) Phil with Genesis (from left) Mike Rutherford, Steve Hackett, Peter Gabriel, Tony Banks, Collins; (below right) with first wife Andrea Bertorelli and children, 1978; on-stage in Sydney, Australia, circa 1985.



Jackets required: Collins with David Crosby and then-wife Jill attend a benefit in Beverly Hills in 1993.

"When He Works He's Very Confident"

Sometime backing singer David Crosby on the masterly Phil Collins.

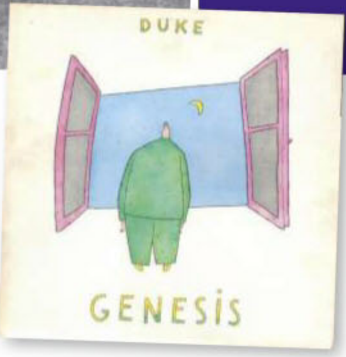
"I THINK we first met at a Grammys thing. Or maybe MusiCares. I remember him telling me that he really loved *If I Could Only Remember My Name*, my first solo record, and that kind of shocked me. Here was this pop idol making hit records one after another. He was the last person I expected to be into that record.

When we did get to sing together on Another Day In Paradise we had a very natural chemistry. He's a talented recording guy – old school like me – and an incredibly accurate singer, so I had to be really on my toes. I liked the song, I liked what it said, and I think it turned out a terrific record.

By the time of [Crosby's 1993 solo LP] *Thousand Roads* we had become friends. I had a set of words for this song Hero and I asked if he'd consider writing with me. And it worked. It's kinda unexpected and a little mysterious and musically kind of delicious. When he works he's very confident. You put him in a studio he's a master and he acts like it.

Favourite songs? I love Sussudio – it swung so hard; I loved Against All Odds, because of that aching quality; I loved Another Day In Paradise because he sung the shit out of it. Here's a guy who's writing in one of the most difficult mediums – pure pop, Top 40 hits – and can make it something that moves you, it has emotional content.

You know, he can do anything, I just wish he would work. Even if he can't play drums, he's still a fantastic singer and writer and I think it would be great if he made another record."



and the now-empty family home in Shalford, Surrey, where he found songs "kind of crept up behind me". A couple – Misunderstanding and Please Don't Ask – ended up on the radio-friendly rock album Genesis were crafting in Abba's studio in Stockholm. Once they'd finished what would emerge as *Duke*, it fell to Collins to play it to their US label head – Atlantic's Ahmet Ertegun – at his Kensington flat.

"We had a few drinks and he asked how I was, because he knew about the split and everyone was a bit worried about me," remembers Collins. "I said I'd been writing and he said he'd like to hear something. I said, Actually… *(reaches into back pocket for invisible cassette)* Here's one I prepared earlier."

WITH ERTEGUN'S ENTHUSIASTIC BACKING, Collins' demo tape would grow into *Face Value* – a "dark, autobiographical" album, drawing on all of Collins' influences and allegiances. I Missed Again was soul, underlined by the contribution of Earth, Wind & Fire's horn section. Droned, overlaid with L. Shankar's electric violin, was minimalist world music, Hand In Hand an ambient-prog-jazz workout. Then there was the stark strangeness of In The Air Tonight.

"It was defining of an era," agrees Collins, "especially with the drum sound. We'd touched on it with Peter Gabriel, on Intruder [from *'Melt'*, 1980] and a couple of other things. I always get miffed when people say I nicked his drum sound. It was *my* drum sound."

With Collins's kit set up in the live room at Chiswick's Townhouse Studio, with mikes in the corners and a noise gate and limiter applied in the control room by producer Hugh Padgham, the sound was huge yet neurotically focused, claustrophobic.

"We used to call it the 'facehugger'," says Collins, "like the thing from Alien: 'Let's get the face hugger on this!' I remember playing In The Air Tonight to Eric [Clapton] – it wasn't really his thing. But when the fill comes in he goes, 'What the *fuck* is *that*?!'"

This wasn't Genesis Lite. Or some relative of Brand X, Collins' fusion side project. It was pop, of a sort, suggesting another approach and a new label. Collins was dispatched to LA to play *Face Value* to Genesis's Charisma label boss Tony Stratton-Smith, before telling him he couldn't have it: "It broke his heart, but he understood. I wanted to reinvent myself. Virgin had had the Pistols. They were the enemy. But I liked their attitude of let's just *do* it. I wasn't the polished-BMW-clean-public-school thing people thought I was by association with Genesis. I wanted it to be the opposite."

The Virgin machine kicked in for *Face Value*. Collins remembers his alarm when he came across his huge face plastered on a billboard above a butcher's on London's King's Road. But its surprise success (UK Number 1; US Number 7; subsequently five-times platinum both sides of the pond) was by no means unwelcome.

"I felt that I'd been given a badge of merit. But going back into Genesis was always a leveller: 'You may have had a big hit, mate, but you're back with us now.' [Genesis keyboardist] Tony Banks always says, 'We wanted him to do well, but not *that* well.'"

Collins returned to Genesis for the *Abacab* album (with its stripped-back arrangements and facehugger drums) and tour, ➢

Knowing and caring: Collins in an outtake from the *Hello, I Must Be Going!* cover shoot; (right from top) aptly titled soundtrack success; duet hit; walls have ears; off to Barbados with Eric Clapton, 1984.

> "Pete had left Genesis and the sun shone out of his arse. I thought, I wish I could have some of that."

and hooked up with American Jill Tavelman, whom he would marry in 1984. But his writing, as revealed by the batch of songs for *Hello, I Must Be Going!*, was still governed by the fallout from his first marriage.

"If the first one was the divorce album, then this was the lawyers album," he says. "This album was, "*Fuck*, you can't be serious?' – I Cannot Believe It's True. This was, 'You've left – now you've taken everything else.' This was anger. I Don't Care Anymore – it's clear what *that* one's saying…"

Collins laughs, somewhat drily, then confides: "I'm gonna get killed for this. Because [Andrea's] listening. She listens… I'm sure she goes, 'Right! What's he said today?'"

History records little of *Hello…*'s compelling weirdness, its edgy characters who listen in to the neighbours having sex (Thru These Walls), or declare "I'll get you! In the end I'll get you!" (Do You Know, Do You Care?). The grim Thru These Walls ("Life is so lonely!") was chosen to be the lead-off single; looking back, Collins isn't sure why.

"Maybe it was the most like In The Air… And also, I was trying to cultivate a dark side," he says. "Of course, then You Can't Hurry Love came out and it totally cemented the pop side… But I think, if I was being totally honest, it was partly… Pete had left Genesis and the sun shone out of his arse, and I kind of thought, I wish I could have some of that. I didn't *want* to be Mr Nice Guy. I was striving for credibility that never came."

THE IRONY BEING THAT, IF ANYTHING, GABRIEL was beginning to inch closer to Collins, as the heat created by the latter's ascent drew admirers from the old school. Collins was a musician, not *just* a singer, and he looked as if he knew the way the '80s were going. He was, as he concedes, "flavour of the month". "The great Tony Williams, the jazz drummer, came to me wanting to write an album of pop songs." Collins recalls. "I just thought, *This isn't what you should be doing*, and also, I'm going to get the blame for this!"

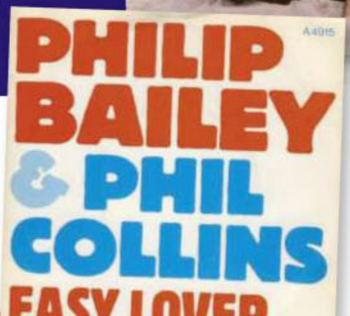
Collins had first met Eric Clapton in the summer of 1979, when he was drumming on John Martyn's *Grace & Danger* album. "John wanted some drugs, and he said, 'I know where I can get some – I'll call Eric.' So there was this arrangement to meet Eric. Eric said, 'Don't come to the house,' which was sensible because John would arrive and never leave, so we met in this pub in Guildford…"

Later, Collins would produce Clapton's *Behind The Sun* album (1985), not – it must be said – to the label's complete satisfaction ("Warners said, 'Where are the guitar solos?'"), but by this time Collins' own career was well into its untouchable phase. Movie title theme Against All Odds, growing from a tune on the original *Face Value* demo (you can hear it on the new reissue), was a monster standalone single in '84; *No Jacket Required*, whose up-to-date electro-R&B textures were massaged by David Frank of US synth-dance duo The System, was a Number 1 album everywhere. Easy Lover with Philip Bailey and Separate Lives with Marilyn Martin sealed the impression of Collins' omnipotence. And yet today's Collins is ambivalent about the records that represent his commercial peak.

"Against All Odds was written in the same misery that the rest of *Face Value* came from," he says, "but I wasn't drawn to it initially. I didn't like it as much as You Know What I Mean, and I thought there was only room for one of those on the album. I don't know what would have happened to it if Taylor Hackford hadn't got in touch."

Director Hackford wanted a new song but instead he got a revamped cast-off, later complaining that Collins seemed intent on singing "against *the* odds" instead of "all": "It just tripped off the tongue easier," grumbles the

PHIL COLLINS
AGAINST ALL ODDS



Side One
THRU' THESE WALLS
PHIL COLLINS
PHIL C

Trevor Key, Alamy, Martin Griffin

singer today. The finished version, with a slick Arif Mardin production and a strong vocal performance from Collins, soared, but as its author explains, "it didn't feel like my baby."

And what about *No Jacket Required*, that exemplar of buffed-up, mid-'80s dancefloor pop?

"It's not really *me*," says Collins, wrinkling his nose. "Take Me Home – I love that. Long Long Way To Go is a good song. But there are a couple of songs on there I wish I hadn't done…"

COLLINS INSISTS THAT HE WASN'T troubled by the blandishments of '80s fame and fortune, the coke and parties ("I wasn't young and impressionable"), but when he reviews the period there are, tellingly, more boos than cheers. For example, he's still a bit cross about the Oscars in 1984, when he wasn't allowed to sing Against All Odds ("War broke out. Ahmet got involved – embarrassing really"). Asked if he ever felt on top of the world he says, "It was more, It's going really well. Surely something's gonna go wrong."

But success can be tenacious. 1989's *…But Seriously* album was in some ways a renunciation of *No Jacket Required*. It was more sombre – an "issues" album presided over by Another Day In Paradise's meditation on the homeless – but sold even more in the UK.

"We were nominated for nine Grammys," recalls Collins, "but Quincy Jones had just come back from near death and he got 11, cleaned up. We got the last award of the night [Best Record, for Another Day…]. It was a weird vibe. People were already leaving. It was kind of, 'The party's over…'"

Maybe it was. The protests that had greeted Another Day… (not Collins' choice for a single) in some quarters epitomised the growing backlash against a pop aristocracy exalted by Live Aid. What did these people know of the real world?

"Alexei Sayle particularly had a lot to say about fucking Phil Collins," recalls the singer. "'How dare he! He's a Conservative.' First, I'm not a Conservative. And second, *all* I was saying is that we should all count ourselves lucky that we're not living in a box."

All this was harsh on Collins, whose personal generosity was an open secret (later, he'd contribute £1million towards a liver transplant for David Crosby, his backing singer on Another Day…, and a similar amount to Lamont Dozier) even if his political views were, shall we say, ill-defined. But, if not the first stirring of the singer's future problems with the media, it was arguably the most prescient. Wounded, Collins returned to writing about what he knew, driven by the latest quake in his emotional life: an affair with former fiancée Lavinia Lang.

"It was a magical time," he says today. "I'd gone through this beautiful relationship with my childhood sweetheart, albeit short-lived. She was gonna leave her husband, I was gonna leave my wife, we were gonna do what we both should have done years ago. It didn't happen, but it undermined my marriage, which was in a bit of a rocky state… I didn't fax her for a divorce, by the way," he adds, addressing another enduring Collins myth, "just before we get there…"

Out of this maelstrom came 1993's *Both Sides*. Collins thinks it's his best album and he could be right. It's a hermetic world, created by Collins alone and at home, with an unforced, dream-like quality surrounding songs like I've Forgotten Everything and Can't Turn Back The Years that address the tragic reality of a love that couldn't last.

"It was just me and a piano, playing," says Collins. "Like Please Come Out Tonight. I've forgotten how I wrote it. I just played. I set up a microphone in my house and sang and what I sang is what you hear. That's jazz to me."

Needless to say, it wasn't quite what his record labels wanted to hear. "I played *Both Sides* to Warner Brothers International at the Genesis studio. I could see Peter Ikin thinking, (*slaps hands to face à la Munch's The Scream*) 'What the fuck am I gonna do with this?' Both Sides Of The Story was played on the radio, Everyday was played. But all the other songs: lost without a trace."

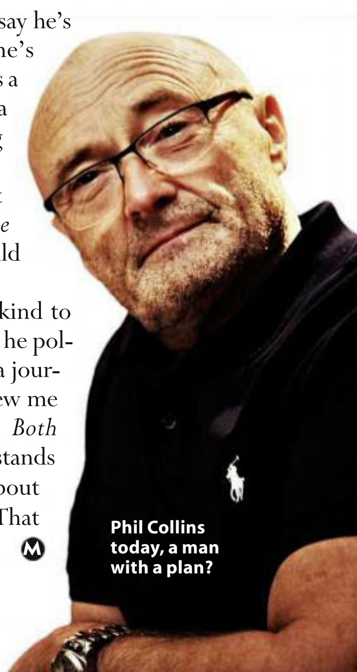
AFTER *BOTH SIDES* – WITH ITS SALES of 11-plus million copies, even in spite of its unrecognisability as a Phil Collins record – came the deluge. While he toured, the split from Jill Tavelman became the property of the UK tabloids, and Collins' equilibrium, always delicate, up-ended. As journalists camped on the lawns of the ex-wife and new Swiss girlfriend Orianne Cevey, he'd ring newspaper editors and demand they play fair: "I told Piers Morgan, It's not *right*! He just laughed."

Recent years have been up and down. He left Genesis and rejoined. Subsequent solo albums – 1996's Dance Into The Light ("My babysitter said, 'I don't like that record, it's not you.'") and *Testify* (he's still put out by MOJO's review) – left him "on the backburner". There was a third divorce – from Orianne, later confined to a wheelchair after a botched operation – and health problems of his own that have made it nigh on impossible for him to drum. In 2010 he told Rolling Stone magazine that he had contemplated suicide, alluding to comedian Tony Hancock's suicide note: "Things seemed to go too wrong too many times". In some ways, *Face Value* was the start of it all, the bad as well as the good.

"It wasn't cathartic or therapeutic. It was just an awful, awkward period," he sighs, "…that I'm still living through. I always describe my life since that point as 50 Years Of Negotiation. Working out when the school holidays are, wondering what you're gonna get. And it's been made worse by the success of *Face Value*…"

But maybe there's light at the end of the tunnel. Those around Phil Collins say he's more positive now than he's been for a while, and there's a twinkle that suggests he's a man with plans. Reclaiming the back catalogue, and recognising the spark that made *Both Sides* and *Face Value* enduring albums could be the start.

"Critics have not been kind to me," understates Collins as he polishes off the biscuits, "but a journalist who came to interview me in Switzerland once said *Both Sides* could be the one that stands the test of time. We'll see about that. Bu naged to nail that. That record was totally *me*."



Phil Collins today, a man with a plan?

Face The Music

The first five *Phil Collins* albums, by *Danny Eccleston.*

Face Value

★★★★

Virgin, 1981

"Not *just* the divorce album," insists Collins, and listening afresh unpacks the innovative DIY atmospheres and eclectic genre palette that make it one of the finest debuts of the early '80s. "No-one makes records this diverse any more," says the singer, and he's right.

Hello, I Must Be Going!

★★★

Virgin, 1982

Stranger than anyone seems to want to remember, with the friendless, hurting emptiness of I Cannot Believe It's True and saturnine alt prog of Do You Know, Do You Care? far outweighing chirpy Motown cap-doff You Can't Hurry Love.

No Jacket Required

★★

Virgin, 1985

Collins' most iconic record is his most dated, and yet Take Me Home is shivery, epic and much-maligned Sussudio comparable with contemporary Prince/Change/Scritti. The red cover denoted "heat and sweat" but today he concludes "the dance thing is not what I do".

…But Seriously

★★★

Virgin, 1989

Collins' 'consciousness' album attracts brickbats for its perceived political naïvety, but gets points for being the anti-*No Jacket*: more organic, substantial and gloomy. And Something Happened On The Way To Heaven – kind of Prince (again) via Philly – is actually great.

Both Sides

★★★★

Virgin, 1993

Now in his forties, and wracked with brand-new heartache, Collins turned out an overlooked gem, marinaded in gentleness, minimalism and melancholy. I've Forgotten Everything is unbelievably sad; if think you don't like Phil Collins records, check it out.

MY BACK PAGES

Watch out, former flames, hidebound hacks and Wreckless Eric! **ELVIS COSTELLO**'s written a memoir. Except, what's this? A fond family photo album? Fanboy billets-doux to Tony Bennett, George Jones and Ian Dury? Confessions of transgressions and admissions of contrition? Is this the soft white underbelly of the ex "Incredible Hulk"? "It's clear that I'm not blind to my own failings," he gently instructs **SYLVIE SIMMONS**.

Portrait by **JAMES O'MARA**.

WE'VE ARRANGED TO meet at a café on a quiet street in Vancouver, his new hometown, on one of those early autumn mornings when the weather, like England, is everything all at once. Elvis is sitting upstairs alone at a long, high wooden table – hat, jacket, glasses – lean and wiry and drinking San Pellegrino. He leans across the table to offer MOJO a firm handshake and a warm smile.

It's an odd feeling to be sitting with someone who's been living in your head for the last two weeks solid – this by virtue of Unfaithful Music & Disappearing Ink, his 688-page memoir. A fascinating read it is too, remarkable not just for its length but its breadth and candour – about everything: childhood, family, marriages, musical collaborations, love life, heroes, villains, screw-ups (even the most painful) and his songs.

The book, which he wrote himself, no ghost-writer, is actually one part of what he calls a "triptych" (he apologises for the grandiosity). Part two is the double, *Unfaithful Music & Soundtrack Album*, released separately from the memoir but as a companion piece. A 38-track compilation of songs spanning 40 years, it eschews many of the usual suspects in favour of those he examines in the book, has a special connection with or thinks deserve attention. There are also two previously-unreleased songs: April 5th, with Rosanne Cash and Kris Kristofferson, and the solo acoustic I Can't Turn It Off, which is not just pre-*My Aim Is True* but pre-'Elvis', credited to D.P. MacManus.

The third and final part is a DVD of a live concert in Liverpool – one of Elvis's two childhood homes – a version of his recent Detour tour, where he performs in front of a big TV set showing characters that also feature in the book, including footage of his late father, Ross MacManus, singing If I Had A Hammer. Together they amount to such a comprehensive account of his life and work that it kind of buggers it up for anyone coming to interview him.

"That," Elvis says, laughing, "was sort of my intention."

So, why now? What was the tipping point?

A number of things happened, personal things, that made me feel that I would rather there be some sort of account of the emotional side of what I've done and why I hear things like I do, rather than a lot of theories people make up from linernotes. Then there was a certain urgency, perhaps. I've written about the erosion of memory that two of my family have suffered, so perhaps you're more aware of maybe it will come to me and maybe I should get all this out before my memory isn't so good. And my sons [Costello has eight-year-old twins by his third wife, Diana Krall, and a 40-year-old son, Matt, by his first wife Mary Burgoyne]… When they get curious about what I've done, I'd rather they hear it from me, good and bad, my life and my dad's life."

Was I Can't Turn It Off, on the …*& Soundtrack Album*, the first song you wrote?

Oh no, by no means. The first song I ever wrote was in 1969.

Can you sing it to me?

Not now, it's a bit early. (*Laughs*) I can sort of remember it. It was called Winter and very much the song you would write when you're 15 – in E minor, quasi-poetic, very gloomy. A lot of my songs from that time were. You're just trying to find these different… languages to write in. And you write in imitation of the people you like, don't you?

The Beatles?

Funnily enough, I never thought to imitate The Beatles early on. It felt beyond me somehow. Even when I could play my way around their songbook, I never tried to write songs that sounded like theirs – until later, in my twenties.

You write about your dad, Ross MacManus, a professional singer, bringing home an actual acetate of Please Please Me just as it came out, so he could cover it. You remember begging him for it. Was that a first?

For some reason my attraction to that particular piece emboldened me. I hadn't asked for any of the other records he'd learned. I never understood Rock Around The Clock. That record is so square. And even as a little child I didn't like Cliff and truthfully I didn't like Elvis either.

I did like Tommy Steele – I loved the Little White Bull. The nuns made me sing it once at school in front of everybody – an unusual kind of Catholic torture. I didn't put that in the book – there's loads of stuff I didn't put in the book.

But there was a girl who lived opposite my grandmother's house in Birkenhead who was the first person who gave me a picture of The Beatles, an 8x10 and she had the names written on the back: that's John, that's Paul. I've still got that picture.

Who was your favourite Beatle?

I think it's different with boys – maybe with girls you thought Paul was unattainable so you went for one of the others. As much as I can remember I would switch back between John and Paul.

You write about a family holiday in Spain as a kid and bringing home a small-scale guitar that sat in your bedroom for four years before you played it.

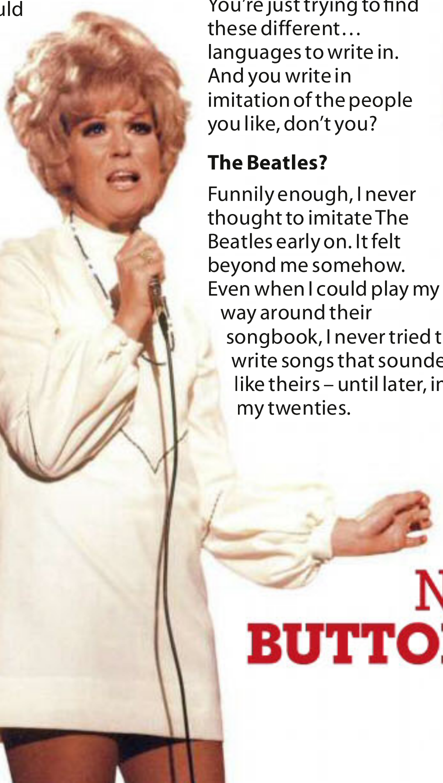
Not until I was 13, when [Fleetwood Mac's] Man Of The World came out. That song was the one. I had to learn how to play it. I don't know why – up until then I'd been content to just listen. And it was a really complicated song, not a beginner's song. It's in a difficult key [F] and lots of minor chords. But I was so smitten with it that I just worked and worked and worked at it. I learned that some of the other songs I liked were easy by comparison to that one and I was flying.

That song used to make me cry.

Yeah. Still does with me. And unashamedly it also appeals to a boy of that age, a lovelorn boy.

HE HAD ONCE SLOW-danced with a girl, on an educational cruise trip, to Albatross, and obsessed about love and marriage. After an episode of the Dusty Springfield TV Show dedicated to the Motown sound, he bought every Tamla record he could afford. As a '60s teenager, it was his duty to rebel against his parents, but that's hard when your mum works at the music and record shop where you'll buy your ➢

Parlophone
DEMONSTRATION RECORD
NOT FOR SALE
DICK JAMES MUSIC
45-R 4983
PLEASE PLEASE ME
(McCartney–Lennon)
THE BEATLES
THE LITTLE WHITE BULL FROM TOMMY THE TOREADOR
SINGING TIME
DECCA
45-F 11177
TOMMY STEELE
IMMEDIATE RECORD CO. LTD.
45 RPM
IM 080
MAN OF THE WORLD
FLEETWOOD MAC



Rex, Retna/Photoshot

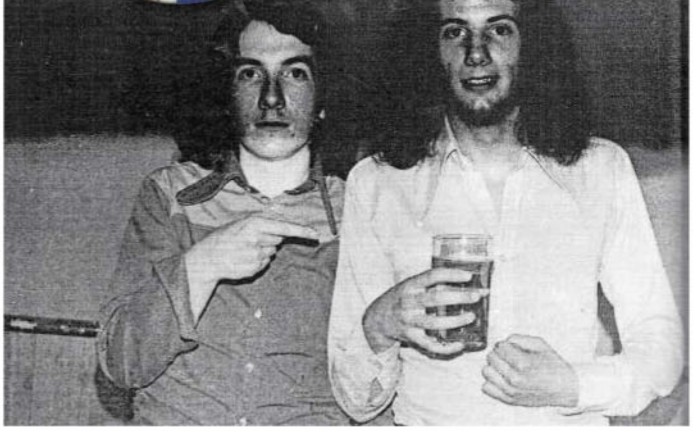
Early days: Dusty Springfield turned Elvis on to Motown; (from top) emboldeners The Beatles; Tommy Steele; Fleetwood Mac.

"THE **WHOLE THING WAS A PUT-ON** – THE NAME, THE STANCE, **THE BUTTONED-UP DEMEANOUR.**"

I can't turn it off: Elvis Costello outside a Dutch radion station, 1977.

Costello's ups and downs: Elvis's father Ross MacManus enters 'hippy' period, 1968; (below left) EC and Allan Mayes in Rusty, circa 1972; (below right) with Flip City, Fitzrovia festival, 1974; (bottom) EC herione Joni Mitchell, 1970.

DOWN
UP
I LIKE ELVIS



With new backing band The Attractions (from left) Steve Nieve, Pete Thomas, EC, Bruce Thomas: "We were not a four-headed beast."

"DAD DROVE UP TO SCHOOL IN HIS **TRIUMPH SPITFIRE WITH A KAFTAN** - THE UPPER 6TH GIRLS ALL **THOUGHT IT WAS FASCINATING.**"

first grown-up guitar on layaway and your dad is a musician and ladies' man. It didn't even bother him when his dad became a hippy.

"I didn't really have any strong convictions about fashions and stuff," he says today. "On one occasion I let my hair grow a little longer – barely over my collar – and the school said I had to cut it and my dad went up there and argued with the headmaster. That was a great day. He drove up in his Triumph Spitfire with a kaftan – the upper sixth girls all thought it was fascinating – and just let him have it. Mostly I had short hair, so in a way I did react. The only other time I let it grow long was to throw people off my trail in the early '90s, so I didn't look like the picture on the post office wall. I didn't want to look like dad when I was 15, 16 – and he did go the whole way – he had this little Incredible String Band-type group with a girl who played the harp and flute and everything."

When his parents divorced, due to his father's infidelity, Declan and his mum – he was an only child – left west London for Liverpool. He played folk clubs where he learned "an unreasonable hatred of folk music" and spotted Ewan MacColl in the audience, fast asleep during his set. He teamed up as a duo called Rusty with Allan Mayes and they played clubs, pubs and a Catholic girls' school. Their repertoire included The Byrds, Buffalo Springfield, Gram Parsons, Tom Waits, Jackson Browne and CSN – "wooden music" Costello calls it. "The decision to follow the wooden music when I was trying to get started in '71, '72 was because it seemed impossible to be in Slade. How did you get to be on a stage that big with all that dry ice; how did you do it? It seemed impossible."

BLUE
JONI MITCHELL

He was in the audience when Joni Mitchell played Liverpool on the tour promoting her album *Blue*, and saw Grateful Dead at the 1972 Bickershaw Festival; he'd discover later that Joe Strummer was there too. Another band in the pantheon was Brinsley Schwarz. He'd see them at the Cavern and, in 1973, when he moved back down to London – the demos he made with Rusty having been sent off and roundly rejected – he slept on Brinsley bassist Nick Lowe's floor and roadied for the band. In 1974, he married his childhood sweetheart Mary and, when his wife was pregnant with their son, he formed a band, Flip City, which didn't last. He lived in the suburbs, took a number of mind-numbing jobs, including computer operator at the Elizabeth Arden cosmetics factory, and "realised that it was going nowhere".

Rex, Getty Images, Tom Sheehan, courtesy of Allan Mayes, courtesy of Flip City: The True Story

-FISH IS BRAIN FO
CUSTOMER PARKING
WHILE SHOPPING Only
LOADING ZONE
843
LOADING ZONE

Did you never want to be a punk?

No. I lived too far out of town [Whitton], I was married and I had a son, I was a working guy – OK I was working in an office, but I didn't see myself that way, I felt like I was… I've never ever been out of work. I've worked every day since I left school.

Was it also that you loved American and Californian music too much?

I didn't want to go to America but I did sit in my friend's house on the edge of Liverpool and listen to *Blue* with a girl that I had a crush on who wouldn't have anything to do with me. To some degree, just to get heard you had to go along with some of the manners of the moment. It was not that easy to say you liked some country music, whereas now artists talk all the time about their influences and romanticise their record collections. I think the '77 generation definitely started with the premise of we're here to sweep all that away. And of course you know that [John] Lydon was a hippy and Joe [Strummer] was a hippy. I was less of a hippy than those guys – but I was also less of a punk. I had that label stuck on me because I had an aggressive-sounding voice, but I was always more interested in melody. I wasn't trying to burn it down that way.

Your next batch of demos in 1975 were solo. How had your songs moved on from Rusty?

Allan Mayes kept the tapes made in my bedroom when we were 17 – I was afraid to put them on at first in case it was embarrassing, but I went, "We weren't that deluded." I could see why, with youthful enthusiasm, we thought we were pretty good. But when that didn't work out and I went back to London and had a band that didn't work out, I knew then I had to get it down to what *I* did.

I'd been in and out of the studio in the Hope & Anchor – because I knew Dave [Robinson, the Islington pub's co-owner] long before Stiff [the label Robinson co-founded with Jake Riviera in 1976] and he had this 8-track studio in the floor above the pub, big heavy mixing board just waiting to crash through the ceiling. When he was setting the studio up, he was messing around the equipment and had me come in and the deal was that I played while he set up microphones and we tried things out. I think he knew I had something but he didn't know what it was – I had 20 songs and I recorded them all. I Can't Turn It Off is one of those songs – a lot of the lyrics ended up in Watch Your Step [on *Trust*, 1980], which is the same story, it just comes to a different conclusion.

WHICH OUGHT TO HAVE BEEN HIS entry to Stiff, but it wasn't that easy. They turned him down and "none of the songs saw the light of day". You can tell by the edge in his voice that such things still bother him. Partly it's frustration at being misunderstood – something I notice a few times during our hours of conversation. But it also comes down to an idealism that would keep getting thwarted: "I honestly thought that music was above commerce and I kind of held to that." At his first appearance on Top Of The Pops, he made a point of wearing his Musicians' Union card in his jacket pocket. "Probably I felt a sense of entitlement, that if you were ➢

> "WHEN WE PLAY WITH ANYONE ELSE, LIKE STING OR BONO, IT'S JUST NOT AS GOOD."

"WHATEVER IT TAKES, HE WILL WIN"

Drumming Attraction/ Imposter **Pete Thomas** on Elvis Costello, force of nature.

"I WAS LIVING in Los Angeles and Jake Riviera – who used to manage the band I was in, Chilli Willi & The Red Hot Peppers – came over with The Damned. He said, 'I've found this great guy,' and he played me *My Aim Is True*. In fact, I'd sort of had a bit to do with it, because I'd taken Jake to see Clover on a previous visit. So he'd signed them up and taken them to England and they ended up backing Elvis. Anyway, Jake played me the first album and said if I came back with him he might get me in the band.

Once we formed The Attractions it wasn't country rock any more – it became its own thing. We used to listen to a lot of music together. We'd all listen to *Lust For Life*, or we'd all listen to Bowie, then we'd all listen to Abba, so we developed this common language. And the first few albums kind of worked through the basic categories of music that we liked. *This Year's Model* was The Kinks, the Stones, The Who; *Armed Forces* was Bowie and Abba, a bit more pop; *Get Happy!!* – Stax; *Trust* – *Trust* was the peak of our naughtiness. We were recording in DJM [Bloomsbury, London], and there was a pub called the Plough where you could take out flagons of scrumpy. That would account for the psychedelically unhinged quality of *Trust*. Things like Pretty Words and White Knuckles – it's like a full-tilt rollercoaster ride. There was one point when Bruce [Thomas, bass] was convinced that the carpet had turned into beetles.

Beyond Belief [*Imperial Bedroom*, 1982] is another unusual one. When we cut it, I was a bit late and a bit hungover and Elvis said I had one go at it and if I didn't get it he was going to fire me. Fortunately I was just topped up enough to take that in my stride. So we did it in one go, and I kind of made it up as we went along. Years later I spent a night in New Orleans with [Stray Cat] Slim Jim Phantom and Britt Ekland – and she told me that it was her favourite drum track.

Elvis's metres aren't very even? Mmm, that's a very touchy subject, but no, they're not. It's all about fitting the words in. But you know, it makes it a lot more interesting. I can honestly say that when we play with anyone else, like Sting or Bono, it's just not as good. They might be more famous than him. But he has the power and the commitment – the power of the lyric and the voice.

A favourite song? I don't know why, but there's a song called You Little Fool on *Imperial Bedroom*. It starts off with a harpsichord. It always makes me go a bit teary. And Accidents Will Happen, especially the last verse: 'Oh there's so many people to see…' I often try to slow it down a little bit. The other one is Shipbuilding. We played it in Liverpool soon after the Falklands War, at the Royal Court, and I've never been more proud of him. You could just feel it, a real finger-on-the-pulse moment.

When Elvis puts his mind to something it actually happens. 'Let's go to Nashville to record Almost Blue! We'll get Billy Sherrill to produce it!' 'Let's get Allen Toussaint in the band!' 'I'm going to do a TV show – we'll have Levon Helm on it.' 'I'm going to do a ballet obviously! – 'in Miami with a full Latin cast.' You know, it's not *normal*. I see the similarities between Elvis and Pete Townshend. The vision, and the attack. With Elvis, you never leave a concert hall without winning. Whatever it takes, he will win."

As told to Danny Eccleston

I'M IGNORING ELVIS COSTELLO

good enough they should just give you money to do it." He laughs.

Some time after Stiff's rejection he ran into Nick Lowe who persuaded him to give it another shot. "I was hired to write songs for Dave Edmunds," he says. "That's what they thought we were doing, just making a super demo for Dave. And I hung around the [Stiff offices] so much I think they got fed up with me. They suggested me being on an album with Eric Goulden [Wreckless Eric] and I went, No no, that's not going to happen, I'm not going to be joined to that guy for the rest of my life. I went in and cut the whole first album in demo form before that could happen."

You know the rest: a new name (courtesy of Jake Riviera), a suit jacket and horn-rimmed glasses, and a debut album, produced by Nick Lowe and backed by Clover, a northern California band the label had persuaded to move to England.

My Aim Is True was released in the UK in the summer of '77. An instant classic, damn near perfect. It didn't sell much, at least back then, Costello says. But those songs: one great track after another: Mystery Dance, Less Than Zero, (The Angels Wanna Wear My) Red Shoes, I'm Not Angry, Welcome To The Working Week, Alison… Angels popped into his head, fully-formed, on a train ride from London to Liverpool. Scribbling down the words as fast as they came to him, he sang himself the melody nonstop until he got to his mum's, ran upstairs and tuned his old guitar and there it was. Alison's inspiration came from The Detroit Spinners' Ghetto Child and a cute check-out girl he spotted at the supermarket.

"This world that was killing the heroine," wrote Costello in his book, "embraced all the circumstances I'd imagined for that nameless girl, a deadening of dreams through betrayal into bitterness. That the singer was doing the damage was as much as I could admit." The last sentence was referring to his own infidelity.

Looking back on the young man who made that first album, what do you think of him?

What a git. (*Laughs*)

Because?

One was the contact sheet for *My Aim Is True* that Keith Morris took – I'm laughing in every other frame than the one that they used. That says everything. The whole thing was a put-on – the name, the stance, the buttoned-up demeanour, glasses, secret identity. I remember Keith and Jake and maybe somebody else in the room going "Do it more, do it more!" No disrespect to

Getty Images (2), Tom Sheehan, Alamy

"ELVIS WOULD BE LIKE, 'HOW ABOUT UHH PT 2 BY DYKE & THE BLAZERS?'"

"HE WAS RECLAIMING WHO HE *REALLY* IS"

King Of America producer and all-round music mage **T Bone Burnett** on Costello's mid-'80s roots redemption.

"I THINK WE first met on-stage, at a soundcheck for an acoustic show I was opening for him in the States in '84. We had similar taste in music, books, movies and everything. And out of that we formed a band called The Coward Brothers. We had alter egos – Henry and Howard Coward – and the George Jones song, Ragged But Right, was our theme tune. We were pretty ragged, but pretty right.

He was still, in the States, something of an *enfant terrible*. People were afraid of him, and that caused him some trouble. You could say he'd kicked up some dust. Steven Soles, who I was in a band with, had met him along the road, and had taken me to see one of his first US shows, in Boston. It was an incredible explosion of energy, unlike anything I'd seen before. There was a green footlight just below him that made him look frightening. Like the Incredible Hulk? No, even more frightening!

Anyway, we ended up going all around the world on our acoustic tour and the more we compared notes the more common ground we found. He'd be like, 'How about Uhh Pt 2 by Dyke & The Blazers?' The depth of his knowledge of American music and his love of it was obvious. Meanwhile, he was writing these new, very acoustic songs and we started writing down a wish list of players. It was, 'I'd love to hear James Burton play this.' Now, I'd been around showbusiness since the '60s, so I knew those guys: Jerry Scheff and Ronnie Tutt [respectively, Elvis Presley bassist and drummer]. They were always ready to play, still are. So there was something of, you know, Let's bridge this gap. That was the beginning of *King Of America* [1986].

Elvis had gone after it like crazy, now he was in a more reflective place. American Without Tears, Indoor Fireworks, Sleep Of The Just – these were great songs. And Brilliant Mistake – that's kind of the theme song of our work together. The whole thing is like being under- water; it's such a piece, such a mood, a *world*.

Was calling it 'The Costello Show' him being embarrassed to be 'Elvis' in front of the TCB band? I don't think that. I think it had more to do with him reclaiming who he *really* is. Declan Patrick MacManus – that name's all over the credits on the record, although he threw in 'Aloysius' to be tricksy. Ultimately, it felt like it was him finding a place to stand, certainly in the US.

Spike [1989] was completely different. It was made in several different countries and several different cities over a period of time. We recorded The Dirty Dozen Brass Band in New Orleans. We went to Dublin to record the Irish folk musicians and we ended up mixing it in Los Angeles. That was Elvis being incredibly inventive and psychedelic and free. It was like watching that film of Picasso painting on a piece of glass. It looks like a bay with ships on it, maybe some houses, and suddenly he does something and the whole thing is a bull. *Spike* was like that. It was swashbuckling.

We've worked together more recently, on *Secret, Profane And Sugarcane* [2009], *National Ransom* [2010] and the *New Basement Tapes* project [2014]. And it was like we'd never missed a beat. We've had this ongoing conversation for something like 35 years now. And I'll tell you this: it's impossible to have a truer friend than Declan Patrick MacManus."

As told to Danny Eccleston

Robert Plant but I was the antithesis of that type of rock'n'roll star – obviously I was not equipped to look like that – so you exaggerate all the other elements. But being somebody else than you are is dangerous. I *did* think I could switch it off, I *did* think I could play with it – I wasn't right about that.

Am I right in thinking most of your love songs don't end well?

Yes. It fell to me to write those ones. I don't know why. I suppose I recognised something – whether it's my disposition or my mistrust of myself – and that's what I wrote about honestly in some of my best-known songs in the early days. I didn't recognise quite how upsetting it would be to have written songs that came true, but that is my experience and so I can't deny it. [In the book] I review a lot of my own failings, and the fact that I happened to be able to write some songs about them doesn't make it less painful. That's why I didn't name everybody, because they don't need me to be re-entering their life 30 years later. That's why I went into fiction a couple of times in the book.

The character Inch, who appears now and then?

There were certain things I thought were important to try and convey but I didn't want to use the real names and situations, so it was an experiment on my part to address those things with short stories. There are other stories but I left them out because they did not serve the purpose. There's 100,000 words that I cut.

You've talked about condensing short stories into songs. Can you give an example?

Miss Macbeth [*Spike*, 1989] is a short story, if people want to read more about the character.

Does this approach account for the density of words in quite a lot of your songs?

(*Two eyebrows arch up above his glasses*) Depends on whether you think that's a compliment or not. I don't actually think that all my songs are dense. I'm aware that sometimes I do it deliberately for dramatic effect, just as I discovered that as I came to write prose I felt some things had to be related chronologically and at speed and the rhythm of the words tended to be read or understood at the speed of the events, and other times not so. I can point at songs that have a lot of space and some that don't, so it's incorrect to say all my songs are dense, although people have said that. Surely my responsibility is to offer some other possibilities, otherwise we'd all be singing the same hymn book.

ELVIS COSTELLO'S DEBUT ALBUM earned rave reviews in the UK and was Rolling Stone's album of the year in the US, where it was sold on import. The famous publicity stunt where he played on the street outside a grand hotel in London and was arrested – "I got fined a fiver" – led to a record deal with Columbia and the album's reissue in the States. He had a new band of his own now, The Attractions, a manager – Jake Riviera – and he was an "overnight sensation" (which, he snorts, "took seven years").

In October-November '77 he was touring the UK on the Live Stiffs tour and in December he was at the Whisky A Go-Go in Los Angeles on his first US tour. I reviewed that show for Sounds, noting that despite loud calls for an encore he stayed put upstairs in the dressing room. I went up there to try and have a word with him and Lowe but Jake Riviera threw me out. Elvis laughs. "Of ➢

(*continued on p82*)

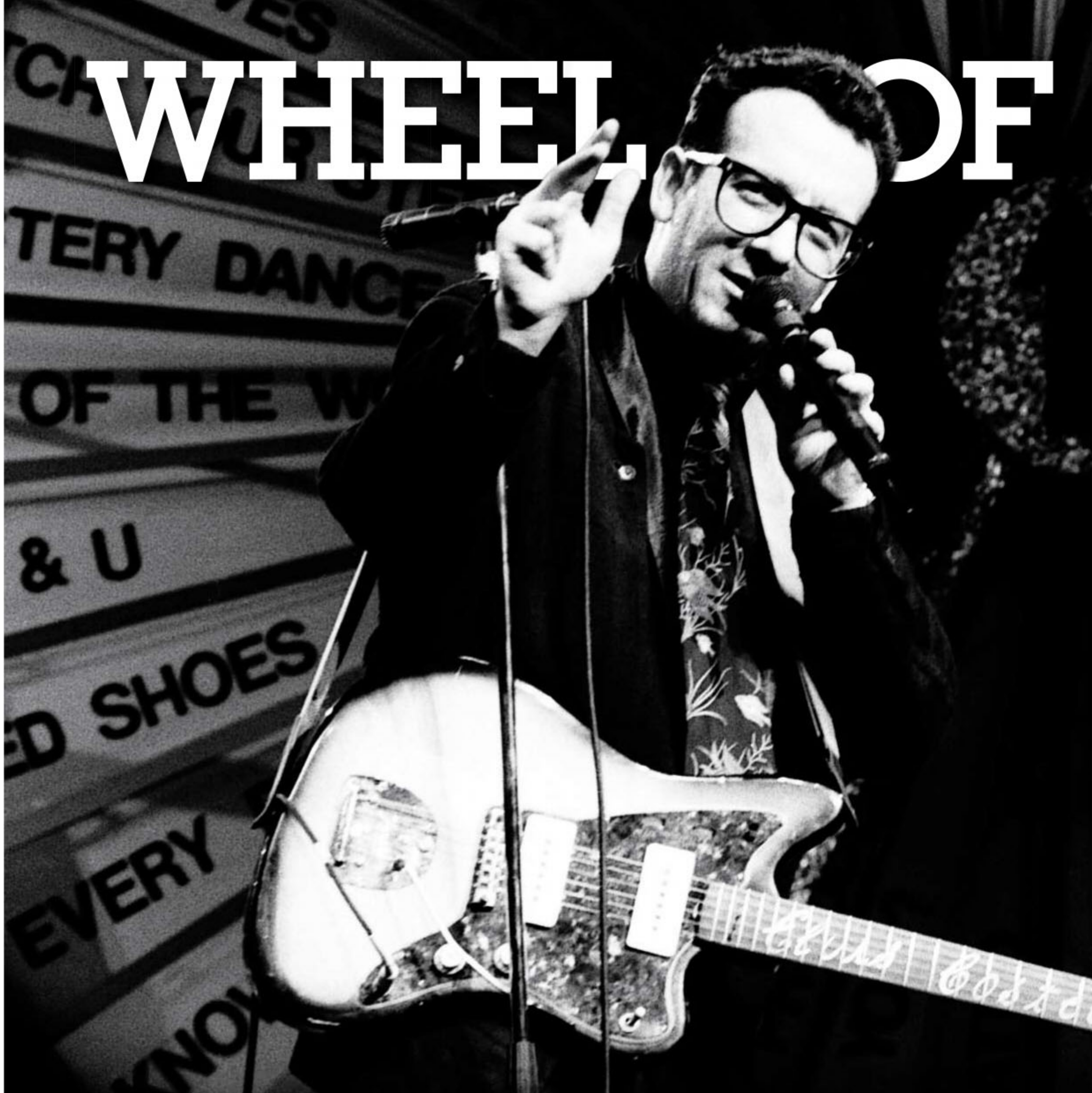
"THERE WAS **NO CAMARADERIE ON THE STIFF TOUR.** WE ALL WANTED TO KILL ONE ANOTHER. **IT WAS VERY COMPETITIVE.**"

We at Stiff say
ELVIS IS KING

ELVIS COSTELLO
MY AIM IS TRUE
Fender

"We learnt, then became completely ruthless." Costello on-stage at LA's Whisky A Go-Go, 1977; (right) Stiff label tourists, 1978, (from left) Elvis, Nick Lowe, Ian Dury, Larry Wallis, Wreckless Eric:

WHEEL OF



Elvis Costello in 20 songs, by **Tom Doyle.**

Getty Images

1. ALISON

(My Aim Is True, 1977)

Costello spies a pretty supermarket checkout girl who appears beaten down by life. Goes home and writes this aching ballad, imagining her to be an old flame now trapped in an oppressive marriage. A heart-wrenching song of disillusionment, for writer and subject.

2. WATCHING THE DETECTIVES

(Single, 1977)

A reggae groove cribbed from Culture's Two Sevens Clash and Steve Nieve's Vox Continental imitating Bernard Herrmann's Hitchcock scores in the "shoot… shoot" hook backdrop lyrics which – particularly in the dazzling second verse – are less song words and more crime noir screenplay directions.

3. ACCIDENTS WILL HAPPEN

(Armed Forces, 1979)

Three minutes and one second of masterful pop. A song of post-fame philandering guilt with the finger of blame pointed elsewhere with evasive use of second and third person. By the end of the chorus, though, the writer is holding his hands up: "I know what I've done."

4. NEW AMSTERDAM

(Get Happy!!, 1980)

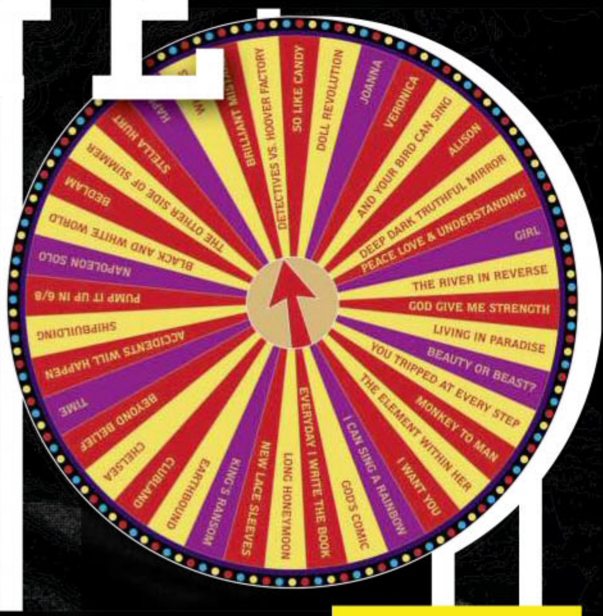
Costello's grandfather's links with New York are well documented in Unfaithful Music & Disappearing Ink. This is a dockside reflection with waltz-time acoustic guitar, described by the writer as the sound of "a bewildered lad, alone in New York, except for his rhyming dictionary".

5. WATCH YOUR STEP

(Trust, 1981)

Snapshots of small-town violence remembered from after-hours on the early tours. A warning note to self, dressed up in soothing soul, which still doesn't calm the self-protective shiver in images such as "broken noses hung up on the wall".

LIFE


BRILLIANT MIST
DETECTIVES VS. HOOVER FACTORY
SO LIKE CANDY
DOLL REVOLUTION
JOANNA
VERONICA
AND YOUR BIRD CAN SING
ALISON
DEEP DARK TRUTHFUL MIRROR
PEACE LOVE & UNDERSTANDING
GIRL
THE RIVER IN REVERSE
GOD GIVE ME STRENGTH
LIVING IN PARADISE
BEAUTY OR BEAST?
YOU TRIPPED AT EVERY STEP
MONKEY TO MAN
THE ELEMENT WITHIN HER
I WANT YOU
I CAN SING A RAINBOW
GOD'S COMIC
EVERYDAY I WRITE THE BOOK
LONG HONEYMOON
NEW LACE SLEEVES
KING'S RANSOM
EARTHBOUND
CLUBLAND
CHELSEA
BEYOND BELIEF
TIME
ACCIDENTS WILL HAPPEN
SHIPBUILDING
PUMP IT UP IN 6/8
NAPOLEON SOLO
BLACK AND WHITE WORLD
BEDLAM
THE OTHER SIDE OF SUMMER
STELLA HURT

know what I've done":
stello surveys the
ging songbook.

6. BEYOND BELIEF

(Imperial Bedroom, 1982)

A hall-of-mirrors lyric involving intoxicants and sexual temptation and a narrator revealed in Unfaithful Music… to be "complicit in his own ruin". The air of whispered confession is enhanced by Costello's close-miked vocal and the psychedelic wooziness by the patchwork musical arrangement.

7. ALMOST BLUE

(Imperial Bedroom, 1982)

Elvis evokes Chet Baker in this wee small hours masterpiece. The "almost" of the title is the key: he's regretful, but not completely and the twist comes in the final lines where the unhappy couple appear to avoid the disaster he's recklessly flirted with.

8. SHIPBUILDING

(Punch The Clock, 1983)

At the time, Elvis considered the resigned and sorrowful words he contributed to Clive Langer's drowsy jazz composition "the best I've ever written" – and rightly so. The semi-detached delivery of Robert Wyatt's original was replaced by world-weariness on Costello and The Attractions' remake.

9. INDOOR FIREWORKS

(King Of America, 1986)

Stepping away from The Attractions as he began his association with T Bone Burnett, Costello imagined an addition to the Hank Williams songbook. Inflamed passions (argumentative *and* sexual) in a stormy partnership are rendered as barely-controlled and ultimately destructive pyrotechnics.

10. I WANT YOU

(Blood & Chocolate, 1986)

A song writhing in torment, as the narrator pictures his paramour with another man. Veers wildly between self-pity, desperation and anger over more than six minutes. Costello explains in Unfaithful Music… that it was furiously written in one go on a train journey from Liverpool to London.

11. DEEP DARK TRUTHFUL MIRROR

(Spike, 1989)

Alcoholic remorse fittingly propped up by the Bourbon Street horns of The Dirty Dozen Brass Band and the fluid piano accompaniment of Allen Toussaint. Once more, the hurt is self-inflicted: "He falls down like a drunk/And you drink 'til you drool."

12. SO LIKE CANDY

(Mighty Like A Rose, 1991)

The best and most Beatley of the McCartney/MacManus songs: those heart-stopping 12-string acoustic guitar crashes; the beautifully creaky mellotron flute solo. Almost certainly a wistful look back at his time with Bebe Buell. Ends with the kiss-off: "She couldn't say 'goodbye' but 'I admire your taste.'"

13. COULDN'T CALL IT UNEXPECTED NO.4

(Mighty Like A Rose, 1991)

Tack piano and circus drums drive this reeling Tom Waitsish waltz with Costello's vocal recalling a tipsy, emotive musical hall performer. Life and death and doubt and romance and a beautiful image of Elvis transposing the melody from the sight of "birds arranged on the high wire".

14. THE BIRDS WILL STILL BE SINGING

(The Juliet Letters, 1993)

Costello's imagined missives to the doomed Capulet, accompanied only by The Brodsky Quartet, were a creative (and commercial) success. This stirring, Gloomy Sunday-referencing closer was Ross MacManus's favourite of his son's songs. An instrumental version was played at his funeral in 2011.

15. YOU TRIPPED AT EVERY STEP

(Brutal Youth, 1994)

A delayed response to the break-up of his marriage to first wife Mary, Costello confesses in his memoir that it could have been titled I Tripped At Every Step. A gorgeously melodic selection from his vastly underrated reunion album with The Attractions.

16. I WANT TO VANISH

(All This Useless Beauty, 1996)

A heart-breaking admission written in the dying days of his marriage to Pogues bassist Cait O'Riordan, set to Nieve's delicate piano and the mournful sound of an augmented Brodsky Quartet. Costello's mother Lillian found its bare sentiment too difficult to listen to.

17. THE BRIDGE I BURNED

(Extreme Honey, 1997)

A pre-echo of *Wise Up Ghost*, Costello's 2013 collaboration with The Roots, The Bridge I Burned references Prince's Pop Life and features Supergrass's Danny Goffey on loose-limbed hip hop drums. Regret rarely sounded so joyous, soaring and funky.

18. GOD GIVE ME STRENGTH

(Painted From Memory, 1998)

The springboard for the hook-up with Burt Bacharach, written remotely by telephone and fax for Allison Anders' virtual Carole King biopic Grace Of My Heart. God Give Me Strength is an episodic showstopper *par excellence* and still regularly features in Elvis's setlists.

19. BEDLAM

(The Delivery Man, 2004)

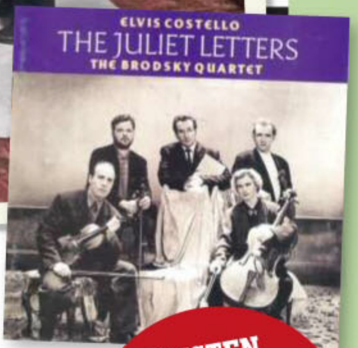
A rattling performance from The Imposters shapes these almost hallucinatory visions, which begin with a nativity scene set in a refugee camp before progressing to the madhouse of the title and blurry images of western aggression in the Middle East. Thrilling and unsettling.

20. STATIONS OF THE CROSS

(National Ransom, 2010)

"Recalled the rituals of Friday in Lent during my childhood," writes Costello – but only in the sense of the voyeurism of religious misery, now on a televisual and global scale. Having temporarily rejected the idea of making albums, Costello went on to produce one that's up there with his best.

Wherefore art thou?: Costello (centre) with The Brodsky Quartet. Paul Cassidy is far left.



≺ course! Badge of honour. People were queuing up to be thrown out."

Costello, although he has lived in America, loves its music and has worked with some of its mightiest musicians, has always seemed to have an ambivalence towards the place. It was there from the outset.

"On the one hand there were all these temptations and liberations," he says, "but on the other there was disappointment: all the places that didn't conform to the legend I'd built up in my head, and the music – the thing I'd most romanticised about America – wasn't like that. It was all Journey and Rush." So the Stiff tour was more like a summer camp by comparison? "That was no summer camp! It was more like Hogan's Heroes than summer camp. There was no camaraderie. We all wanted to kill one another. It was very competitive."

All of them?

"I really, really loved Ian Dury. Brilliant man. He could also be very mean and quite frightening with people, quite intimidating when he was in that mood, with Spider Rowe and the Sulphate Strangler round him all the time. He was older and he had sophisticated ideas about art and words and life and you could talk to him. I had no communication to speak of with the other people… Once it was worked out that the real headliners were me and The Attractions and Ian and The Blockheads, then we went out to upstage each other every night. And Ian I would say prevailed all the time. I had none of the technique he had on-stage – he was a craftsman – but we learned a lot from them by example and then became completely ruthless within two months. By the time we got to America, nobody could follow us."

A CAPPUCCINO ARRIVES for Elvis and a latte for MOJO. The lunchtime crowd has started coming in and, with downstairs filling up, some have wandered upstairs. Being polite Canadians, none of them demand to share the long table.

"Funny thing, doing this book," says Costello, "is when you go back and find the flyers and everything, things you felt were years apart are just months apart. A lot of things in my career happened very quickly."

There was an album a year between '77 and '84 and, with tours, barely time to clear the decks inbetween. He recalls, when they were making his third album, *Armed Forces*, sitting with keyboard maestro Steve Nieve in his flat in Kensington "listening to The Jam's *All Mod Cons*, which was just out, and thinking OK, Paul [Weller]'s made this big jump from the last record. I had this song called Tiny Steps that sounded like it could have been on *This Year's Model*. But when I heard what Paul Weller was doing I went, I'm not going to refer back to what I've just done."

His musical restlessness, not wanting to stay in one place, led to a country covers album, *Almost Blue* (1981), but also less successful excursions, like *Goodbye Cruel World* (1984). "In the '80s everyone had the same gadgets, which made all the records sound the same," says Costello, "and recording ➢

"LISTEN TO THE BALLET HE WROTE – IL SOGNO. THIS IS MUSIC ON A HIGH LEVEL."

"PAUL [McCARTNEY] WAS VERY RUTHLESS WITH ME. HE'D SAY, 'NO, IT NEEDS A CHORUS, IT'S GOT TO HAVE A CHORUS.'"

James O'Mara, Rex, Tom Sheehan

"IT WAS A KAMIKAZE SITUATION"

Brodsky Quartet viola man **Paul Cassidy** remembers *The Juliet Letters*: the risks and the rewards.

"WE WERE STARTING to get people coming up to us after concerts going, 'You won't guess who I was sitting next to…!' And this wasn't just London concerts, but Dublin, Paris, Amsterdam. It became obvious that Elvis Costello was stalking us…

We shared a record label, Warner Brothers, and someone there decided to try to get us together. So sometime in November 1991 after a lunchtime concert at the Queen Elizabeth Hall we met at this little wine bar under the arches. Declan was in that wild bushman [*Mighty Like A Rose*] phase, so he looked quite intimidating. But all five of us just found so much in common, we talked for hours. It was this spontaneous combustion situation.

That was a Thursday and on the Monday morning we piled into my flat in Hampstead and started work on *The Juliet Letters*. Except, Elvis being Elvis, he wrote the Wendy James album [*Now Ain't The Time For Your Tears*] in between – wrote and demoed it over the weekend!

What were our reference points? Anything and everything, really. We'd send each other cassettes with ideas of our own or pieces that particularly spoke to us – anything from The Rite Of Spring to Mahler's Fifth to Joni Mitchell and Randy Newman. Bits of jazz. Anything that caught our imagination. It was preparing the ground.

Finding the letter that features in I Thought I'd Write To Juliet – this letter a female soldier had sent him from a foxhole in the first Gulf War – that was the key. Suddenly we had this focus. We'd go away every day and do homework: 'By tomorrow we need a suicide note and a thank-you letter!' We'd all throw some lines or just a word in. That's how the texture of it built up, keeping this five-way thing going.

At first, he would play us ideas on the guitar and piano. We understood where he was coming from – we weren't out-and-out closed classical people. But quite quickly he became frustrated with *himself*. So over the Christmas break, he taught himself to read music and by January he was writing parts. Astonishing really. On a musical level there were no barriers at all because he could hear very complex harmonies. His ear is as good as it gets. Listen to the ballet he wrote – *Il Sogno*. Blind test it – you'll hear early Stravinsky or Shostakovich in there. This is music on a high level.

Favourite songs? Dear Sweet Filthy World is very touching. I Thought I'd Write To Juliet is very strong – we put in this two-bar quote of Shostakovich, because it was our Complete Shostakovich season at QEH in 1989 that started his interest in us.

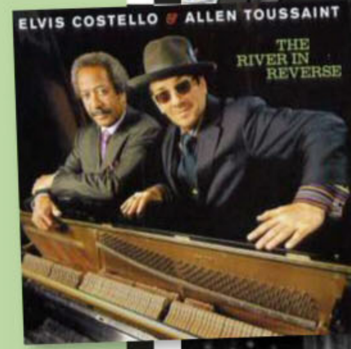
Juliet Letters was a brave step for him. He was a hardcore rock star, so he had a lot to lose. Us too – we were doing quite well in the classical world and for us to enter into this was kind of a potential kamikaze situation. But it worked and we've worked together regularly ever since. We played on Still from *North* and we played on I Want To Vanish on *All This Useless Beauty*. That's one of the saddest songs I know, he's putting his life on a platter, and I'm ttered that he trusted us with that. And *North* is a staggering record: just one stonking love song after another. It was clearly another difficult moment where his life was changing quite dramatically and it reflects on the bravery of the artist. That's what he's about: going with his heart, never watering it down. No bullshit. I just find him so inspiring."

As told to Danny Eccleston

"ELVIS TOOK KATRINA VERY PERSONALLY"

Allen Toussaint, Prince of New Orleans music, on the 23-year gestation of *The River In Reverse*.

"OUR FIRST MEETING was 1983. I hadn't heard his music yet but I'd seen a couple of posters here and there. Of course, that name is very catchy – but I didn't know what to expect. Anyway, he was coming to New Orleans on tour. He had this tune to do – a cover of Walking On Thin Ice [for 1984 John Lennon tribute album, *Every Man Has A Woman*] and he was hoping to get my assistance in whatever way.



What I quickly learned about him was his love and respect for music – I mean *all* music. He knew the B-sides, the C-sides, the D-sides, the F-sides. He knew records that I *know* no-one bought hardly. He sat down and played Don't Pity Me by Curly Moore. Now Curly never had a record do anything; not because he wasn't worthy but it just happens like that sometimes. But Elvis went right over to the piano and started singing it.

A few years later [1988], Elvis had me add piano to a track called Deep Dark Truthful Mirror [on *Spike*]. It's not an obvious song. It has interesting moments and changes. And his metaphors – it takes an interesting mind to come up with some of those.

The *River In Reverse* album [2006] started in New York. I'd stayed in New Orleans until four days after Hurricane Katrina hit. I never planned to leave but after martial law was declared, after the levee was breached, we were ordered out of town. I migrated to New York and me and Elvis did a couple of New Orleans benefits there. He said he'd always considered doing an Allen Toussaint songbook album, but why didn't we do it together?

He picked some songs from my past that I'd never thought I'd hear from again. Things like Who's Gonna Help A Brother Get Further – he knows more of my songs than I do! Then we got together at [NYNO Records President] Josh Feigenbaum's place on Central Park West, where we started writing. We're both used to taking a song from the embryonic stage to the very end, but this was different. It was one of us taking the song so far and handing it over: 'You take the wheel from here on.' It felt good.

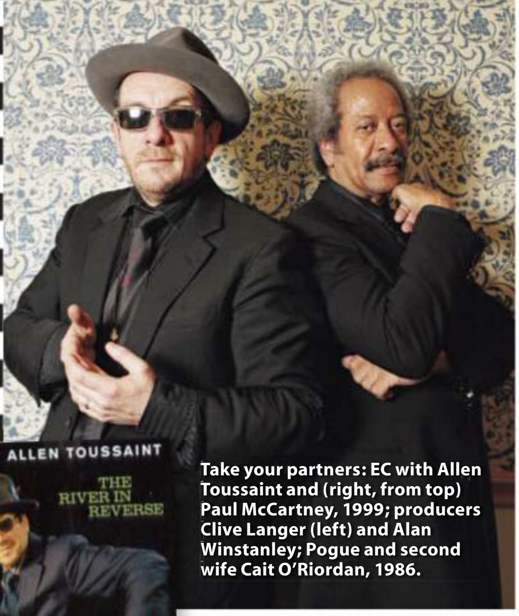
The River In Reverse, the song – those lyrics were what Elvis wanted to say about what happened with Katrina. Where Is The Love was another. An angry song? Well, Elvis took Katrina and its aftermath, and whatever let-downs there were, very serious, even personally. He was extremely touched by Katrina. He had definite thoughts on what kind of people should have stepped up further to the plate.

We started recording in Hollywood with Joe Henry behind the glass, and we finished up in New Orleans – we were the first to record there after the storm. Going back was tough. The devastation. My studio was a big grey mess and my house was over with, no more, and I remember making a decision in the moment that it was all right. Those things had all served me very well.

Elvis has the ability to come into any genre of music. I remember us doing a blues tune once and thinking he could make a life out of just singing this. We did a more R&B song, and he would sing it with all of the meaning that the song had to say. The man's sat in with Crosby, Stills & Nash! He's an unusual man. Unusually talented, but most of all about a passion and respect and love for music. He's gotten a lot out of this world and he's given a lot to it too."

As told to Danny Eccleston

"ELVIS KNEW THE B-SIDES, THE C-SIDES, THE D-SIDES, THE F-SIDES."



Take your partners: EC with Allen Toussaint and (right, from top) Paul McCartney, 1999; producers Clive Langer (left) and Alan Winstanley; Pogue and second wife Cait O'Riordan, 1986.

< on those awful digital boards and everything started sounding shrill. It's a bit unfair on [producers] Alan Winstanley and Clive Langer because they did their best – and Clive [Langer] and I wrote one of the most enduring songs in my catalogue, Shipbuilding. But I was in two minds when I made that record. My heart was trying to make *King Of America* (1986) and my head [was on] the momentum of our career. We were a group, in the minds of some of the other members of [The Attractions], but we were not a four-headed beast."

After *Blood & Chocolate* (also 1986), Costello and The Attractions parted, and there was another break-up in those years: his marriage. There followed what he discreetly terms "an interlude of bacchanalia" – a girl coming in one window as another walks out the door which, judging by the songs, was more painful than fun. At the same time, he says, he was trying "to reconcile with my first wife, who I loved deeply, and my son, and all the things that I did to them. Then I locked myself into a relationship for a long time [with second wife Cait O'Riordan] which we went into enthusiastically for needs that we had. It's not for me to disrupt her life now to say [why it ended]. I hope writing a book like this… How many more times can one atone?"

There was another fateful meeting. Costello had toured with T Bone Burnett and they'd hit it off immediately, teaming up and performing as The Coward Brothers. Some of Elvis's happiest musical memories are of making *King Of America* with Burnett, writing a dream-team list of musicians, T Bone wrangling. "I thought he was kidding that we could have these people, because of who they were. But James Burton, who'd played with Ricky Nelson and Elvis, he had such an *uncomplicated* way of thinking about things: 'I'm just going to play the best guitar I can.'"

IT'S HARD NOT TO VIEW *KING OF America* as the launchpad for Elvis's next 20 years, when anything seemed possible and open to try: New Orleans, jazz, soundtracks, classical, R&B, art rock, standards, instrumentals, covers, musicals, collaborations. *Spike* (1989), his first album for Warners, couldn't have been more musically diverse. At the time he was co-writing with Paul McCartney – doing it the old, non-digital way, sitting opposite each other with guitars.

"We wrote a dozen songs, some are still unrecorded," he says. "There's one called Tommy's Coming Home I pulled out and sang at Carnegie Hall last year. Originally we were writing for his record, but one of the songs I brought in was Veronica, which was a

Rex (3), Getty Images, LFI/Photoshot, Retna/Photoshot

THE JAM
ALL MOD CONS
ELVIS COSTELLO
ELVIS · COSTELLO
MIGHTY · LIKE · A · ROSE

"An interlude of bacchanalia": Costello stares into the dark places; (insets left) The Jam's *All Mod Cons* (top) persuaded Costello to move his next albums forward musically.

"I'M NOT BLIND TO THE FAILINGS THAT ACCIDENTALLY CREATED THOSE SONGS... WHICH DOESN'T MAKE THEM ACCEPTABLE."

very personal song – watching my grandmother fade away in front of my eyes. It could have been very sentimental but Paul helped to make it a really sharp piece of pop music, more defiant, totally different effect. He was very ruthless with me. He'd say, 'No, you've got all this detail, which is great, but it needs a chorus, it's got to have a chorus.'"

They tried to record together, Elvis says, but it "wasn't so successful because he heard different sounds than I did and it foundered quite quickly. But it was awfully good fun. I led the band, singing lead, with Paul playing bass! That's pretty thrilling."

Ah, if there were but time and space to write about the other collaborations. They're all in the book though: Tony Bennett, George Jones, Chet Baker, Loretta Lynn… Dylan pops into the story, gnomically, at various junctures. Chet Baker. Allen Toussaint – Elvis is a big fan. There's Johnny Cash, who came to London for Christmas to see his stepdaughter Carlene Carter and her then-husband, Nick Lowe, and announced that he wanted to do a Christmas Day recording session with Lowe and Elvis. "We did it Boxing Day. He wanted to cut this gospel song that George Jones had written and have me sing on it, because George was in the hospital and I'd sung with George the year before. But me and Johnny singing together just sounded ridiculous, like this little wimpy thing and his huge voice. But we did one song that day, Without Love, that was a hit for Johnny."

Then there's Burt Bacharach – a musical relationship that stretches from Elvis's cover of I Just Don't Know What To Do With Myself on *Live Stiffs Live*, through their late '80s co-writes and their 1998 collaborative album *Painted From Memory*. They're working together right now.

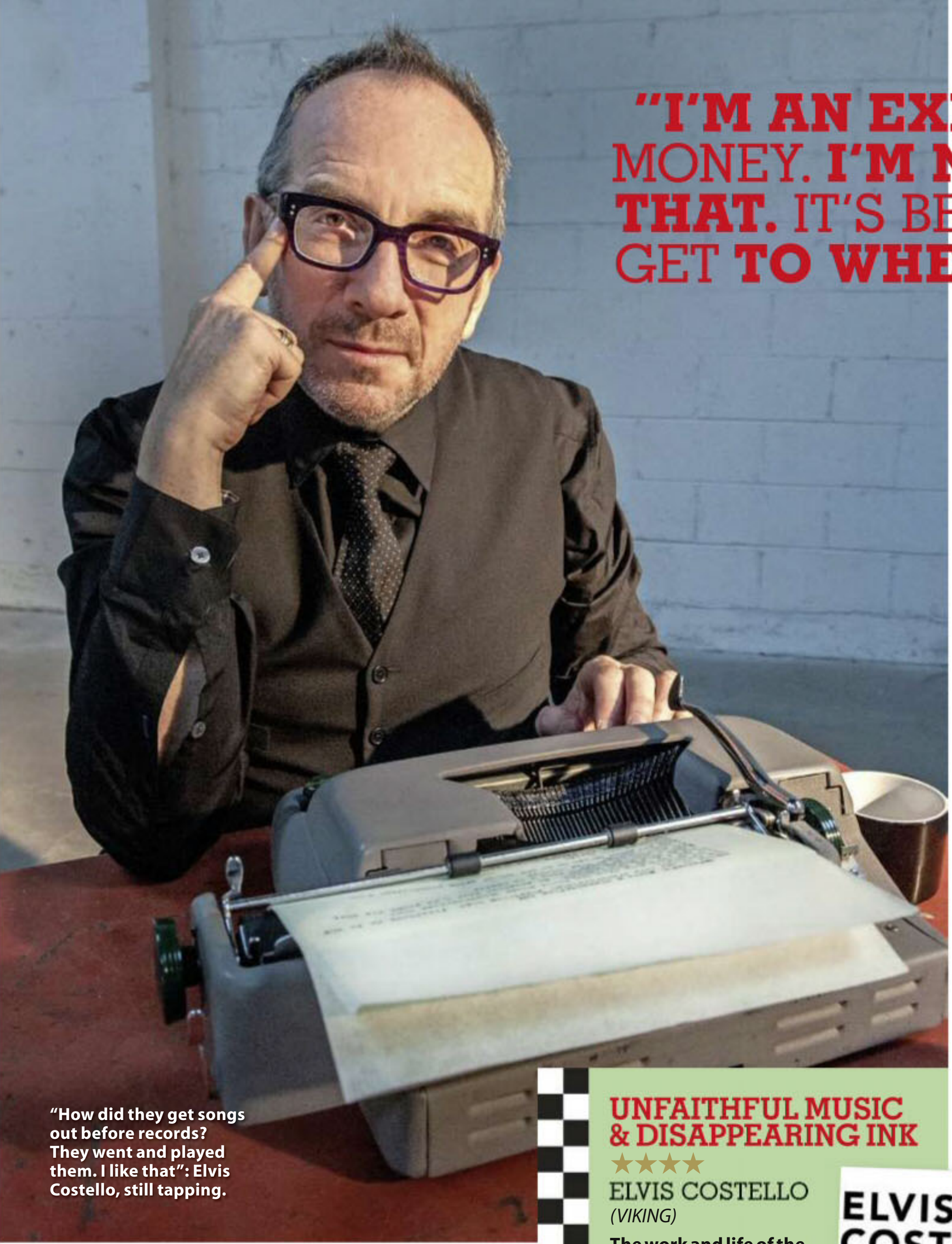
With Diana Krall, the woman he wooed in *North*.

After 40 years of writing, can you say what makes a song a *good* song? Is there a constant?

I've spent a lot of pages illustrating what it probably takes – all of your experiences and all of the things you can learn along the way to have a sense in the moment that the little melody that comes into your head and that chance arrangement of words is worth preserving. But I don't have a foolproof meter that can tell you if it's good or not.

Did you notice while writing the book any recurring themes?

I don't calculate my disposition to sing about… say, I like shoes and sometimes I comment on them when I perhaps shouldn't. I might be in a lift and go, 'They're nice shoes' and then I'll realise that if it's a woman and she's alone ➢



"How did they get songs out before records? They went and played them. I like that": Elvis Costello, still tapping.

"I'M AN EXPERT AT LOSING MONEY. I'M NOT AFRAID OF THAT. IT'S BEEN WORTH IT TO GET TO WHERE I'VE BEEN."

◄ in the lift with me then perhaps it's unwelcome – though people say it to me all the time. So maybe there's a few songs that have shoes in them, but I don't keep track.

Many of your songs are good on human weaknesss, rooting it out, skewering it, in yourself as much as others.

It's clear that I'm not blind to my own failings that accidentally created those songs. Which doesn't make it acceptable. I don't know that it was my task or my original motivation to go and seek those things out. So it's not like it's a one-trick pony or one story. There are times to look out at the world and there are times to look within, at the room you're in.

You're very frank in the book about your emotional life and its impact on your music. *North* (2003) was about falling in love with your wife Diana Krall…

I didn't know how things were going to work out when I started to write *North* and some of the songs were written with a great uncertainty. It's good not to have the last word about some matters of the heart. Those songs weren't trying to be clever. That wasn't in my heart let alone my mind. "My eyes met yours just down the darkened path/Where both of us had strayed" [You Turned To Me]: it's fairly easy to understand.

ELVIS LOOKS AT HIS PHONE. IT'S TIME to go pick the kids up. Time for one last question: what's next? He alluded in 2011 that he was done with making albums now his father wasn't around to listen to them.

"That can't be the whole reason why you write, but it was too painful initially. And I couldn't explain why I didn't want to write. I just didn't want to do it because it was… too horrible. And the fact that in a couple of days I'll be able to hand this book to my mam is nice. I've tried to be a good son. I've failed in many ways to be a good husband and father in the past. I try to be the best I can be in what I do as a human, but we all fail all the time in all of it, including what I do professionally…"

Meaning?

"What I do professionally and what I do vocationally are slightly different, because clearly I followed my own sense about music and indulged my artistic [side] even when it's not been in my best interest. I'm an expert at losing money. I'm not afraid of that. It's been worth it to get to where I've been."

Warming to the subject he adds, "For everybody who's said, 'That's all rubbish. There's nothing good after...' – do you think I don't *know* that you think that? Do you think I don't know that your imagination doesn't go past 1980 or 1986 or whatever year it is? Is it because *you* can't think any wider than that? Could it be that you're actually wrong? And that actually I've been living my life the way I want to, and I'm the one who's free."

Being free – that's another reason he's paled on making LPs. "What I did after the last record solely credited to me [*National Ransom*, 2010] was I detached myself from this… motor that had been running the previous 30 years: you put a record out then you tour that record. I hated that. I'm not out 'promoting' an album, I'm out doing what I've always done, play songs."

But is he still *writing* songs?

"I am and I'm planning all sorts of things. There are three [stage] musicals in different states of play – two with Burt Bacharach, one of which I fear may have fallen foul – theatre politics are a different structure to the record business – and another is still developing. There's a lot of songs written – maybe 30 or more that Burt and I wrote. Some of them are just so killer. So what's the next thing? It might not be that a [new] record is the best way to introduce it. How did they get songs out of people before there were records? They went and played them. I like that idea."

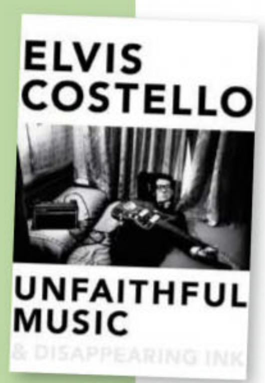
And with that, another smile and a handshake, he's off.

James O'Mara

UNFAITHFUL MUSIC & DISAPPEARING INK

★★★★

ELVIS COSTELLO
(VIKING)



The work and life of the artist sometimes known as Declan Patrick MacManus.

Lovable is a song from Elvis Costello's watershed 1986 album, *King Of America*, but it's an adjective not often applied to its author. Brainy, challenging, splenetic, yes, but lovable – not so much. And yet love is the heavy theme of this hefty tome. Love for acres and piles of music but also and especially for mum Lillian; singer dad Ross; third wife Diana Krall; the kids. And while the buff is served by code-cracking insights into his lyrical granny-knots, and there's manna for the connoisseur of showbiz surrealism – EC appearing on Joe Loss's This Is Your Life, wrangling Chet Baker for Shipbuilding, mistaken for Billy Joel in Pennsylvania – Costello's at his most engaging on the personal stuff: contrite about his transgressions as a lover, still giddy when recounting the courtship with Krall, heartbreaking on his father's decline. The narrative flits about – it's like Costello remembers too much to be sure what to leave out – and he's no stranger to the humblebrag, but there are treasurable moments in profusion for admirers panning for gold… or diving for pearls.

Danny Eccleston

MOJO FILTER

YOUR GUIDE TO THE MONTH'S BEST MUSIC. EDITED BY JENNY BULLEY

CONTENTS

84 ALBUMS
- All back to Bill Ryder-Jones' room
- Roots Manuva sees red
- Anna Von Hausswolff gets wild
- Jeff Lynne's one man ELO
- Plus, King Gizzard And The Lizard Wizard, Guy Garvey, Brad Mehldau, The Zombies, Public Enemy and more.

98 REISSUES
- *Astral Weeks* scores in extra time
- When Slade rocked the world
- Underworld expansion
- Plus, Bob Marley, Fela Kuti, Phil Collins, Sun Ra, Neko Case, Sharpies and more.

108 HOW TO BUY
- The works of Jack White, solo and in bands.

110 BOOKS
- Rocking like it's 1966 with Jon Savage
- Plus, Sarah Records, Marky Ramone, Patti Smith and the infamous Moz nov.

112 SCREEN
- Feast of Fabs on film: our three-page Beatles 1+ special.

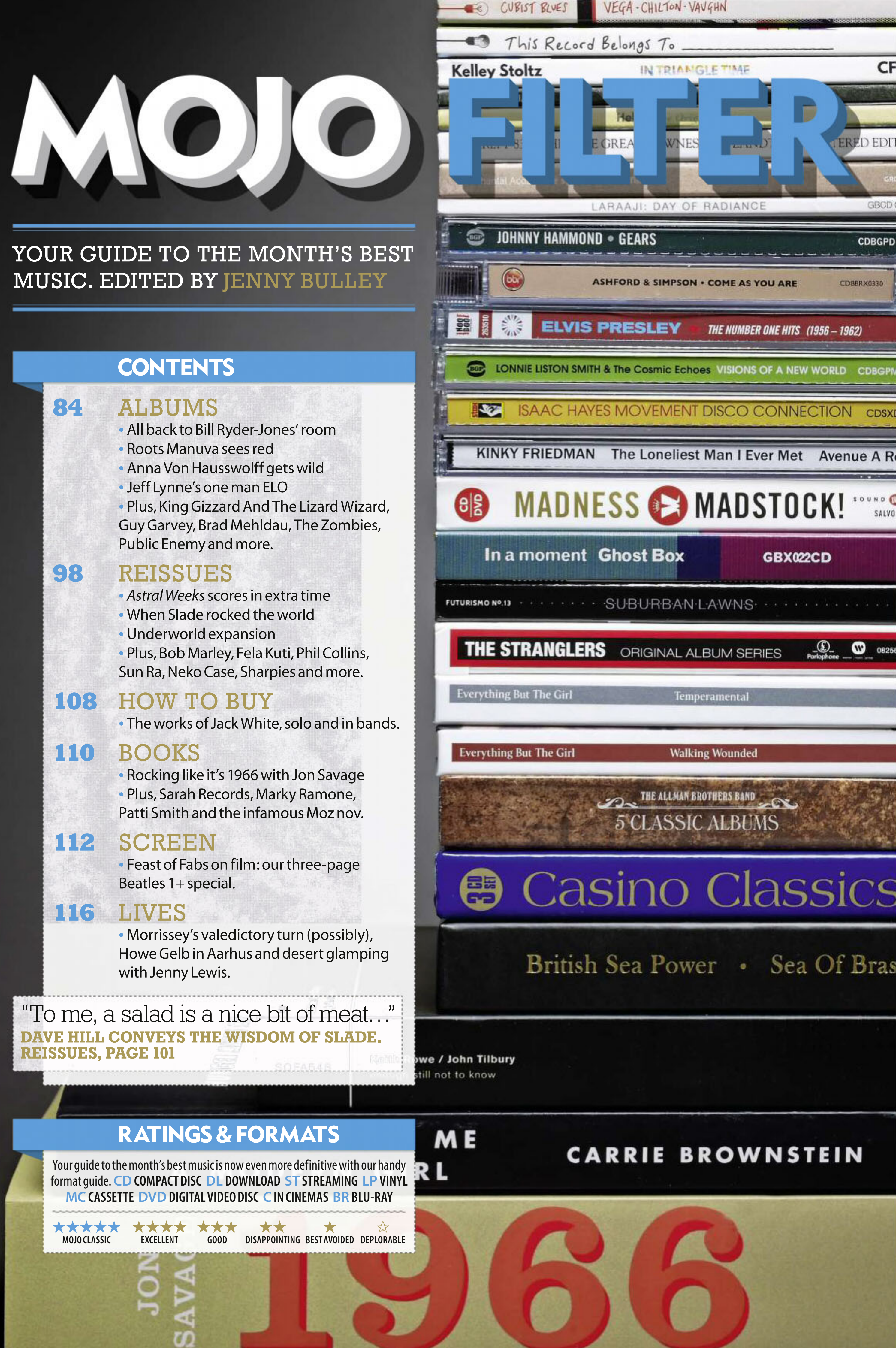
116 LIVES
- Morrissey's valedictory turn (possibly), Howe Gelb in Aarhus and desert glamping with Jenny Lewis.

> "To me, a salad is a nice bit of meat…"
> **DAVE HILL CONVEYS THE WISDOM OF SLADE. REISSUES, PAGE 101**

RATINGS & FORMATS

Your guide to the month's best music is now even more definitive with our handy format guide. CD COMPACT DISC DL DOWNLOAD ST STREAMING LP VINYL MC CASSETTE DVD DIGITAL VIDEO DISC C IN CINEMAS BR BLU-RAY

★★★★★	★★★★	★★★	★★	★	☆
MOJO CLASSIC	EXCELLENT	GOOD	DISAPPOINTING	BEST AVOIDED	DEPLORABLE


CUBIST BLUES
VEGA · CHILTON · VAUGHN
This Record Belongs To
Kelley Stoltz
IN TRIANGLE TIME
LARAAJI: DAY OF RADIANCE
JOHNNY HAMMOND • GEARS
ASHFORD & SIMPSON • COME AS YOU ARE
ELVIS PRESLEY THE NUMBER ONE HITS (1956 – 1962)
LONNIE LISTON SMITH & The Cosmic Echoes VISIONS OF A NEW WORLD
ISAAC HAYES MOVEMENT DISCO CONNECTION
KINKY FRIEDMAN The Loneliest Man I Ever Met
MADNESS MADSTOCK!
In a moment Ghost Box GBX022CD
FUTURISMO No.13 SUBURBAN LAWNS
THE STRANGLERS ORIGINAL ALBUM SERIES
Everything But The Girl Temperamental
Everything But The Girl Walking Wounded
THE ALLMAN BROTHERS BAND 5 CLASSIC ALBUMS
Casino Classics
British Sea Power • Sea Of Bras
CARRIE BROWNSTEIN
JON SAVAGE
1966

In my room

Since he left The Coral, the Wirral wunderkind has wrestled inner demons. His third solo album proves he's winning. By Keith Cameron. Illustration by Robert Norris.

Bill Ryder-Jones

★★★★

West Kirby County Primary

DOMINO. CD/DL/LP

KEY TRACKS

- Two To Birkenhead
- Daniel
- Catherine And Huskisson
- Satellites

His story reads like a film synopsis. The teenage guitar wizard who lends Wirral psychedelic troupe The Coral stardust quality, then quits, suffering from stage-fright. Who retreats from music, starts a degree at Liverpool University, then drops out as depression worsens. Who eventually finds solace writing film soundtracks, and is finally persuaded to record his own songs…

Bill Ryder-Jones' first two solo albums were austere yet characterful: 2011's *If…*, the orchestral soundtrack to an imaginary film of a postmodernist novel by Italo Calvino, was followed in 2013 by *A Bad Wind Blows In My Heart*, mostly intense sketches for folk guitar and melancholy voice, recorded alone in his childhood bedroom in West Kirby. These were quite unlike the solo records one might have expected from a former member of The Coral, a band which, for all its idiosyncrasies, exhibited a swaggering insouciance in the tradition of great Northern powerhouses like Echo & The Bunnymen or The Stone Roses, bands whose gaze was fixed up and beyond the far horizons. Ryder-Jones' music looked within; his keystones were Vaughan-Williams and Bill Callahan. His lyrics, meanwhile, hinted at psychic turbulence and unhappy memories: "The past is like a worm, I carry curled inside/Growing on and on, until the day it dies."

In 2013, he joined Arctic Monkeys as a tour guitarist. A dream job: being in a massive band with none of the pressure. The experience dared Bill to lay down his comfort blanket and in biz-speak 'take things to the next level'. He hooked up with Monkeys producer James Ford in Liverpool's Parr Street Studios, and recorded an album. Then he scrapped it. The album sounded good – sprinkled with Roxy glam and Princely glimmer – just not like him. He retreated to that same bedroom studio in his mother's house on the Wirral, to ponder a happy ending for his story.

Superficially, *West Kirby County Primary* opens in a similar place to …*Bad Wind*: Tell Me You Don't Love Me Watching sounds hermetic, sleepy voice whispering over creaky guitar. Closer examination, however, reveals hidden detail and ambiguous perspective. An acoustic love song templated by the third Velvets LP, superficially beautiful but creepy and manipulative: "How dare you be anything less than all I need." Next up, a distorted groove unprecedented in Ryder-Jones' solo canon, as Two To Birkenhead posits autumnal era Pavement jamming on Teenage Fanclub's Everything Flows. The lyric churns with intimations of a relationship on the downslope – "Sitting on your hands/Well it kind of broke my heart/That wasn't in the plans/When we went to Conway Park" – with Ryder-Jones' grasping his protagonists' meltdown so compellingly the song doesn't need a chorus. The ensuing Let's Get Away From Here deals tension and release brilliantly.

BACK STORY: THE BOYS IN THE BAND

● Although most of *WKCP* is played by Bill himself, he credits his live band for instilling the record's rockin' ensemble sound. "There were songs on the last record that became beasts live. It was something I felt I could pull off this time." Drums on the record are by Bill's current live sticksman Jack Prince and Andrew Royden of Wirral band By The Sea, whose ranks also supply tour guitarist Liam Power. Live keyboards are by Nick Power, from Ryder-Jones' illustrious former band. "I always enjoyed doing the energetic songs with The Coral," says Bill. "It felt like the right time again."

> "BILL'S MUM'S HOUSE IS A WORLD AWAY FROM PARR STREET, LET ALONE ABBEY ROAD."

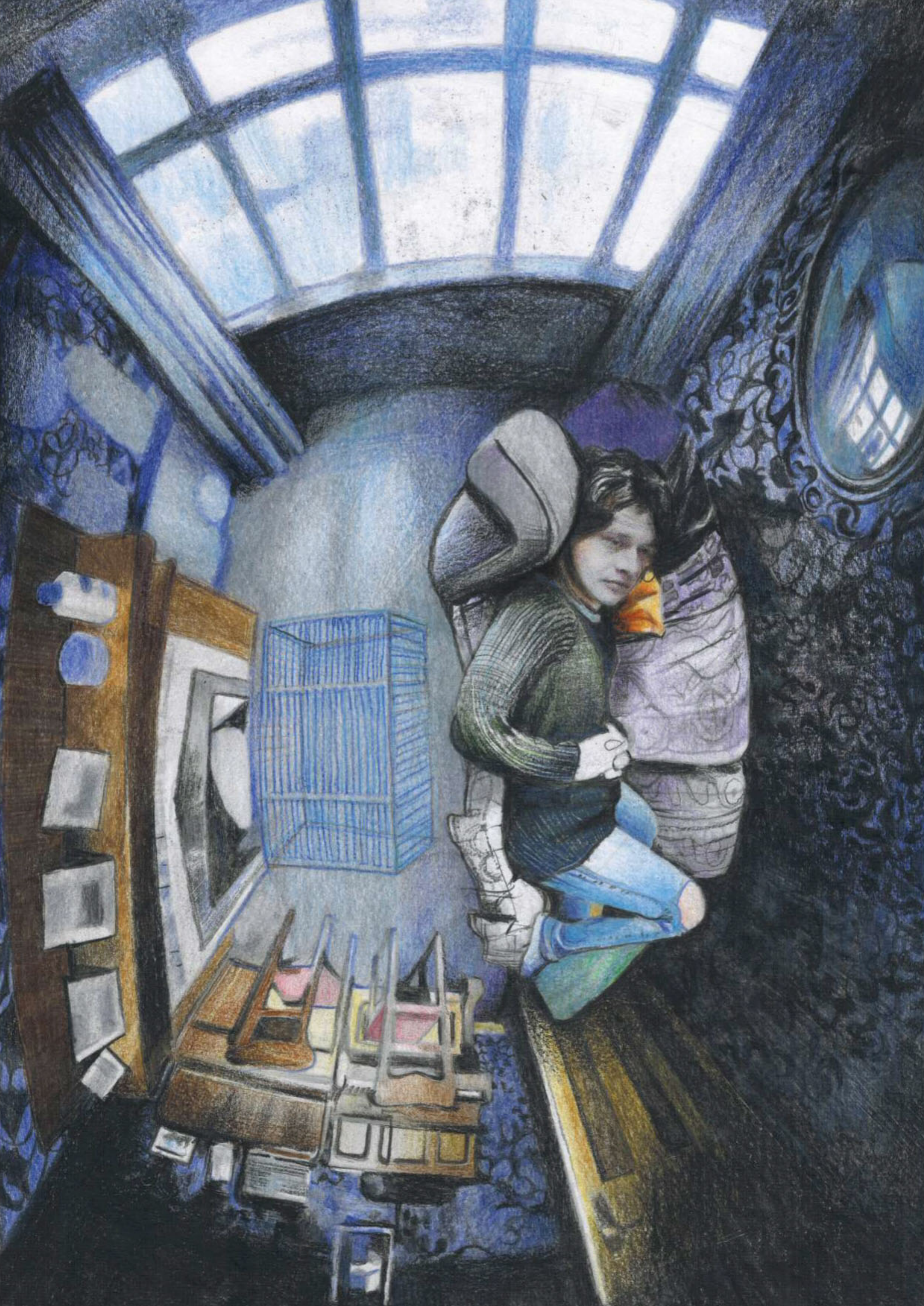
Evidently, Bill's Mum's House is a world away from Parr Street, let alone Abbey Road, as using a rock band setup hasn't compromised the pensive drama at which Ryder-Jones excels. He's an adept storyteller, leavening bleak situations with local intrigue and, autobiographical or not, clearly writes of what he knows. With West Kirby gazing across the Dee estuary at Wales and Birkenhead cowed by Liverpool's mythic waterfront, the melancholy dislocation of the Wirral peninsula permeates this record's soul. Named after two streets in Toxteth, Catherine And Huskisson blurs Big Star powerchordage and Galaxie 500 peal to amplify its piquant definition of true romance: "In the nights I held your hair as you threw shit up over yourself." It's followed by the honeyed bucolic rush of Wild Roses, pedal steel cooing over Bill's phlegmy Merseyside diction.

In these songs, remorse is never far away. Put It Down Before You Break It finds Catherine And Huskisson's protagonists the morning before the lunchtime hair of the dog: "I'm open to some wrong/But I just don't feel this". Cue more throwing up, now set to nerve-splintering lone guitar. 'Tis but light relief compared to Daniel, the album's emotional ground zero. A water's edge country-folk lament for a dead child and the people he left behind ("Like some unopened birthday card/I keep you boxed in my unwanted memories"), it suddenly detours in a succession of ascending cadences to the state of Ryder-Jones' mental health ("If you take the pills you might not feel so ill/Let's make it easier for you Bill") while the song's first half refrain, "Daniel belongs to the ocean", echoes beneath. (In the video for Two To Birkenhead, filmed in Bill's Mum's House, there's a brief shot of two boys' bedroom nameplates: 'William' and 'Daniel'.)

Only when You Can't Hide A Light With The Dark threatens to dissolve into a Strokes homage does *WKCP*'s 10-song momentum falter. Otherwise the author's inner dialogues are powerfully transposed to the universal realm, none better than Satellites, where Bill and band blitz the gravity of another colossal home truth – "I'm stranded in the dark/Of everything I've loved but had to tear apart" – amid a vaporous psych grind. An apt finale, except Ryder-Jones has to finish this journey alone: the fingerpicked Sea Birds creeps from his lonely bedroom perch and reflects upon troubled times – "Come with me if you like… But I won't tell you of the places I have been" – before heading towards hopefully bluer skies.

A bittersweet ending, like all the best stories. While his former band excelled at riddles and fog, Bill Ryder-Jones seeks to connect, be it with others or, more importantly, himself. He may have taken a circuitous route home, but the journey has vindicated his method. *West Kirby County Primary* declares the vivid flowering of a great talent.

BILL TALKS! RYDER-JONES ON NOSTALGIA, THE DIFFICULT THIRD ALBUM AND HIS LOVE AFFAIR WITH WALES



Bill Ryder-Jones on the couch: "These songs are so much better."

"I got a bit lost."

Bill Ryder-Jones talks to Keith Cameron.

Wasn't 'West Kirby County Primary' mooted as the title of the last album?

"Probably – I do only have so many things I like to write about! It should have been the title of the last record, because that's mainly childhood songs, whereas this one's not so much. But there's such a nostalgia in me."

You scrapped an album before making this one?

"It was ready to be mixed, then I realised it was all about the production, not the songs. I got a bit lost. I had one of those vertigo moments: shit, I've nearly released a record I was mortified with. That sorted me out, 'cos I was out drinking too much, not doing the things I do to keep myself well. Then I found Daniel and Satellites – I wrote those at the tail end of *A Bad Wind Blows In My Heart* but put them aside thinking they were too same-old – and thought, These songs are so much better, why am I obsessing about some Radiohead/Beck reinvention when the only thing I'm good at is the introspective, slightly miserable end of songwriting? I stopped going into Liverpool every day, stayed in West Kirby and saw my real friends. All of a sudden I was in my room writing, six or seven hours a night, and making me happy."

The songs feel very personal – are you a participant, or a narrator?

"Tell Me You Don't Love Me Watching is sung first-person, but it's about a certain type of man in our culture and how, even though I'm very left-wing and see men as the great evil, I still think you can have moments of dissociation from your beliefs… I was probably thinking I'm no better than dickheads who whistle at girls. But it varies, some songs shift. Daniel was written about my parents – or my understanding of them. Then it switches to me going, *Oh woe is me*. Again…"

Catherine And Huskisson evokes the reckless allure of Liverpool…

"We have such an obsession with Liverpool because we're from a boring place. It's why people on the Wirral have so much love for the Welsh bands – 'cos we're ostracised by Liverpool. When me and the Coral boys discovered Super Furry Animals, having come off the back of a hard La's/Shack trip, it was a revelation – we realised that's who we relate to. We're the Welsh!"

There's a real Gorky's Zygotic Mynci melodic sensibility in some of these songs.

"Gorky's are more like The Beatles to me than The Beatles. I'll write a song and go, 'That's the best I've ever written', then I'll be listening to Gorky's and I'm: 'Oh…!'"

So after all the drama, are you happy with it?

"I feel a sense of pride. I'm delighted I got it together. It's just nice to have something in your life that's positive."

Rachel King

JEFF LYNNE'S ELO

Jeff Lynne's ELO

★★★★

Alone In The Universe

COLUMBIA. CD/DL/LP

The first new ELO music since 2001's *Zoom*.

Creatively, ELO became a one-man band with Roy Wood's departure in 1972, but now it's a literal fact: on top of writing and producing all 10 songs, Jeff Lynne plays every instrument. The only other voice is his daughter Laura's. Modest arrangements reflect this DIY ethos, with ELO's signature symphonic indulgence compressed into succinct three-minute distillations of Lynne's eternal virtues: cake layer harmonies, euphoric chord progressions, plus the occasional three-hanky lyric amid lashings of cheesy choogle (Ain't It A Drag), strawberry field pop confectionery (Dirty To The Bone) and heart-pulping schmaltz (All My Life). "It gets so sad in the unknown," Jeff trembles amid a title track which bookends the album with When I Was A Boy in his quintessential shades of blue. Long damned by faint praise for unselfconscious fealty to his heroes, the definitive elements of this bijou gem are the author's own.

Keith Cameron

Kinky Friedman

★★★

The Loneliest Man I Ever Met

AVENUE A/THIRTY TIGERS. CD/DL

First new album in nearly 40 years from "the country Zappa".

Kinky Friedman

Whatever or whoever made Texas's favourite Jewish cowboy, political activist, tequila salesman and satirist finally record a follow-up to 1976's *Lasso From El Paso* deserves a medal. With a voice now dry and shaky, Friedman nonetheless revels in his novelist's knack for tall tales, whether evoking fritzing neon signs reflected in oily rain puddles on Tom Waits' hard-boiled A Christmas Card From A Hooker In Minneapolis, or the protagonist of the title track, who plays pinball in a deserted bar as "Nebraska passed before his eyes and melted in the dawn". The march of time raises its head on Warren Zevon's My Shit's Fucked Up, as Friedman warns of the crumbling physical ruin that awaits us all, but there's something so universal about his iconoclasm that it makes even Willie Nelson, his duet partner on opener Bloody Mary Morning, seem mortal.

Andy Fyfe

Kinky Friedman: ready for a few gallons more.

Guy Garvey

★★★★

Courting The Squall

POLYDOR. CD/DL/LP

Elbow's National Treasure in-waiting makes a debut solo album with his bandmates' blessing.

Inspired by, among other things, a stentorian synth of Femi Kuti's, Edward Hopper's paintings, and some heron watching at Real World studios, *Courting The Squall* finds Garvey and his "favourite players outside Elbow" on superlative, genre-hopping form. The minimalist marvel of in-the-pocket groove that is Unwind blossoms thanks to Pete Jobson of I Am Kloot's divine guitar motif, Harder Edges and Belly Of The Whale mine a kind of wiry, colliery funk, and Electricity, a perfectly-weighted duet with Jolie Holland, soothes and transports like some between-the-wars jazz standard. Better yet, Garvey's poetics have acquired still more acuity, and never more so than on the sublime Marxophone and Pixiphone-infused reverie Juggernaut, wherein a sky of robin's egg blue evokes a lover's cotton dress, and the "folly of the three dollar brolly" is the brief comic aside that makes the poignancy elsewhere all the more poignant.

James McNair

Nik Turner

★★★

Space Fusion Odyssey

PURPLE PYRAMID. CD/DL/LP

Ex-Hawkwind man gets down with famous friends…

Never a man to sit idle for long, saxophone dervish Nik Turner returns with 10 tracks that see him exploring the outer limits of jazz-rock fusion. The cast list of stellar guests is so impressively long, it would take a page to list them but they do include guitarists Steve Hillage and The Doors' Robby Krieger, legendary drummer Billy Cobham, and Gong's space whisperer Gilli Smyth. Most of the intergalactic wig-outs on offer clock-in over the eight-minute mark with Turner's sax running gloriously wild at every opportunity on what is a sprawling but polished album. The swirling 12-minute-plus epic We Came In Peace is a genuine highlight on an outing where space wooshes collide with complex rhythms, suggesting that the paths trodden by Hawkwind in the mid '70s and fusionists Return To Forever may not have been so radically different after all.

Phil Alexander

Rod Stewart

★★

Another Country

DECCA. CD/DL/LP

Old Face gets up close and personal on album 29.

In Alan Yentob's TV documentary Can't Stop Me Now, Rod Stewart's manager said his client's comfortable lifestyle was an obstacle to his songwriting. But Stewart worked through the block on 2013's *Time* by addressing matters close to his heart. *Another Country*'s 12 originals find him exploring childhood, family and the armed forces. He sings of the joy of reading a bedtime story to his son on Batman Superman Spiderman, and wallows in nationalistic pride on Way Back Home (with Winston Churchill sample). It's honest and unpretentious, but too often mundane and, on the cod-reggae Love And Be Loved, presumably about his favourite Caribbean holiday retreat, likely to find listeners gnawing their knuckles with embarrassment. Stewart still has the voice and, on the gravelly rocker Please and the Steve Harley/Jim Cregan co-write A Friend For Life, the songs. But the rest is best avoided.

Mark Blake

Miracle worker: Anna von Hausswolff, singing with unfettered abandon.

Vital organ

Sweden's siren of gloom takes on doom metal, a peasant rebellion and taxation. By Kieron Tyler.

Anna Von Hausswolff

★★★★

The Miraculous

CITY SLANG. CD/DL/LP

THE INSPIRATION for *The Miraculous* is 1542's uprising against Sweden's King Gustav Vasa, when peasants in the southern region of Småland rose against cripplingly heavy taxes imposed by the monarch and were mercilessly crushed. For Anna von Hausswolff, these events inspired a place she calls "The Miraculous". Fittingly, with such a weighty subject matter, von Hausswolff's choice of lead instrument for her third studio LP is the monumental 9,000-pipe organ in the Acusticum Concert Hall of Piteå, north Sweden. Factor in crushing doom metal dynamics, eerie melodies and the Gothenburg-raised, Copenhagen-dwelling von Hausswolff's multi-octave, seductive banshee of a voice and the result speaks with an undeniable power.

The Miraculous follows the limited edition *Källan*, an October 2013 live recording of a dense, solo recital of a long-form instrumental piece employing Lincoln Cathedral's organ. The title translated as "prototype" and, musically, it has duly set the table for the bold, conceptually sweeping *The Miraculous*.

Where her last studio album, 2012's *Ceremony*, also used the organ and was similarly spooky, it showcased shorter, more linear songs. *The Miraculous* is more song cycle than conventional album. It begins with the passionate and ascending Discovery, where she declares, "I need to pause to set me free," and progresses through Deliverance, Evocation and abdication in the form of album closer Stranger.

Instantly confirming von Hausswolff's singular vision, *The Miraculous* nonetheless also delineates some touchstones. There is Nico: she has performed Janitor Of Lunacy live. Pulsing organ passages lean towards the early Philip Glass Ensemble's serialism. Come Wander With Me/Deliverance is a just-shy-of 11-minute conjoining of a creepy song first heard in a 1964 episode of The Twilight Zone and von Hausswolff's own Deliverance, that nods to both Einleitung from Arvo Pärt's *Annum Per Annum* and, with its massive descending riffs and jackhammer drums, the creepy crawl of Swedish doom metallers SUMA. Deconstructed metal, modern classical minimalism and the gothic are fused into a seamless whole. But what immediately defines von Hausswolff are the hymnal melodies she writes and her arresting voice. Part siren, part lightning rod for the disenfranchised, she sings – like Norway's similarly coal-dark Susanne Sundfør – with unfettered abandon.

When the darkness is pierced by light, it is filled with portent. The dust-dry spaghetti-western dynamic of instrumental En Ensam Vandrare (a lonely walker) suggests expulsion into a wasteland. The title track – the clearest sonic echo of *Källan* – layers wordless voice and organ as it rises to break cloud and reach the rapturous. She sings, "Hope, it's covered in darkness and fear" on Stranger.

The Miraculous is complex and provocative, and surrender is quite possible without knowing its cultural backdrop. Anna von Hausswolff may not be guided by the hand of God but she is, nonetheless, seeking communion.

BRAD MEHLDAU
10 YEARS SOLO LIVE

Brad Mehldau

★★★★

10 Years Solo Live

NONESUCH. CD/DL/LP

A decade alone at the piano.

Mehldau has performed and recorded in many different configurations and line-ups since he arrived on the jazz scene back in the early '90s and though he has been especially influential leading his own trio, it's as a solo performer where listeners can truly catch a glimpse of his soul. This 8-LP or 4-CD box brings together 32 intimate performances from different venues in Europe going back to 2005 and features a staggeringly wide repertoire of material arranged into themed discs. Whether he's extemporising on Beatles songs (Blackbird, And I Love Her), deconstructing rock classics (Nirvana's Smells Like Teen Spirit and The Verve's Bittersweet Symphony) or playing jazz standards and classical music, Mehldau is never bereft of imagination, using his source material as a vehicle for sublime musical storytelling that results in some of the most beautiful piano playing you'll ever hear.

Charles Waring

The Zombies

★★★

Still Got That Hunger

CHERRY RED. CD/DL

Pledge Music-funded follow-up to 2011's *Breathe Out, Breathe In*.

Odessey And Oracle's classic album status is undeniable and since the group reformed in 2004, it's been the touchstone for their new material. Their six album, with a sleeve design by Terry Quirk, the artist behind *Odessey*'s cover, is no exception – tracks And We Were Young Again, Chasing The Past and Maybe Tomorrow are rooted in their '60s Brit-psych sound. A reworking of 1965 single I Want You Back Again is placed in a similar setting, framed by beautiful harmonies and improvised organ soloing. But there are deviations: Moving On sees the group reaching out on a blues rocker; Edge Of The Rainbow rewrites Funny How Time Slips Away as modern jazz. Yet whatever the style, Rod Argent and Colin Blunstone's music is executed with wholehearted passion and technical precision.

Lois Wilson

Lana Del Rey

★★★★

Honeymoon

POLYDOR. CD/DL/LP

Third album sees full realisation of Del Rey's haunted Hollywood persona.

LANA DEL REY
HONEYMOON
Starline TOURS

Lana Del Rey's second album proper, last year's *Ultraviolence*, impressed with live vocal takes recorded with a band led and produced by Dan Auerbach, revealing her to be a truly great singer and obliterating accusations of her limited and heavily-polished talent. She talked up this successor as something "very different" but instead it's an assured refinement of her style – Julie London fronting an orchestra conducted by Nelson Riddle and performing in the Club Silencio of David Lynch's Mulholland Drive. Strings weep and soar throughout, with the mood remaining affectingly brooding and blue, not least in the slowly unfolding, near-six-minute, likely doomed romance of the short movie title track. If there's a danger of self-parody – "Come to California, be a freak like me," she urges in Freak – *Honeymoon* is also coolly evocative, as in Art Deco's depiction of an aloof nightclub queen on the dance floor "shining like gun metal, cold and unsure". From here, Del Rey will surely be forced to redraw the blueprint, but for now, this is her best yet.

Tom Doyle

Floating Points

★★★★

Elaenia

PLUTO. CD/DL/LP

Multi-faceted and moving jazz/electronica hybrid.

The cascading, 10-minute hypnagogic jazz triptych, Silhouettes (I, II & III), that lies at the heart of Floating Points' extraordinarily beautiful debut took six years to make, its protagonist admits. It's a wonder it was ever made at all, given that during this time, Sam Shepherd finished his PhD in neuroscience, combining it with a DJ-ing and production career in the more thoughtful, eclectic quarters of dance music. On *Elaenia*, classically trained Shepherd, a former Manchester Cathedral chorister, eschews dancefloor excesses in favour of spiralling spiritual jazz and meditative electronic hymnals. The latter appear in the shape of the beatless Nespole, which is swaddled in a warm, analogue cloak, and the arpeggiated, lachrymose Argenté. Juxtaposing these with shuffling, foreboding Schifrin-like freeform experiments like Peroration Six proves to be a masterstroke, a visionary synthesis of everyone from Debussy to Bill Evans, Talk Talk to Theo Parrish.

Stephen Worthy

FLOATING POINTS
ELAENIA

"So what the heck are you doing in Surrey?" Rodney Smith demands an answer.

In the red

Outspoken sixth album from the bard of Stockwell is one of his very best, says Ben Thompson.

Roots Manuva

★★★★

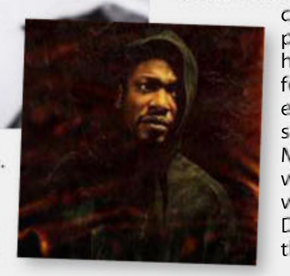
Bleeds

BIG DADA. CD/DL/LP

THE VAGUELY valedictory feel of Roots Manuva's previous studio album – 2011's sprawling *4everevolution* – renders the advent of any kind of follow-up a welcome surprise. But the always-healthy flow of Rodney Smith's musical and lyrical ideas has never pumped in quite such vivid crimson as it does on *Bleeds*. Eschewing the meandering trickle of some of his earlier records for a potent 10-track, 40-minute spurt, this is an album which doesn't so much refuse to go gentle into that good night as give the grim reaper a serious smack in the kisser.

Opener Hard Bastards takes the bull by the horns in a welter of expletives undeleted. The grandiose cinematic clank of tyro producer Fred's musical backdrop has been seriously beefed up by Ramsgate-based dubmaster-wise Adrian Sherwood and his veteran bass-playing accomplice Doug Wimbish. The man who once put the bounce in The Message and White Lines' ounce, here finds himself propelling an outspoken UK hip hop take on Samuel Smiles Self Help – "three generations don't give a shit about work" – whose numerous USPs include a chorus whose every line ends in "Bastards".

Next up is the grime-tinged auditory tantrum of Crying – produced by Switch's new studio incarnation With You – wherein Manuva's stentorian delivery at times approaches the lowering dancehall rumble of Genaside II's lost mid-'90s Britrap classic *New Life 4 The Hunted*. And by the time Four Tet's footwork-inspired cut-and-paste banger Facety 2:11 has upped the street-slang ante once more, Rodney Smith has a knockout opening three-punch combination.



Far from diluting the coherence of the album as a whole, the brains trust of different producers – with the incongruously named Fred (Basset? How low can you go!) the dominant contributor – serves the useful purpose of keeping the main man on his toes. *Bleeds* saves its best for track four. Don't Breathe Out's euphorically retooled Barry White sample makes a sumptuous bed for Manuva's verbal effusions – "expand with the brand of the anti-brand" – while the sanctified vocals of Deborah Miller and Jim Bell supply the duck-down duvet.

Although the second half of the album doesn't quite match up to the first, there's no sense that it's dragging, either. Me Up!'s rediscovery of religious faith ("Face to face with the sacred, here in the space again") may even hold the key to the renewed vitality of the whole. And One Thing's tableau of comedic affluence finds Roots Manuva walking a thin line between genius and outright gibberish – from crisps to Christ and Lamborghinis to snakeskin bikinis – while somehow locating the ultimate UK hip hop pay-off line: "So what the heck are you doing in Surrey?"

Shamil Tanna

John Foxx

★★★

London Overgrown

METAMATIC. CD

Early Ultravox techmaster's ambient imagining of a green capital.

Chiming with Thomas Heatherwick's proposed Garden Bridge across the Thames between Waterloo and Temple, the cover for the recently prolific Foxx's latest outing depicts St Paul's Cathedral all but consumed by creeper foliage. Aptly, the music is like a synthesized take on processionary church organ, complete with drifting cadences and gradual soaring peaks designed to inspire contemplation as morning worship is about to start. In this case, the idea is to ruminate on London, and its perpetual decay and regeneration. Foxx writes movingly of his creative life in t' Smoke, its psycho-geography of ruin and abandonment, haunted by memory, which certainly fits with his beatless compositions' often-desolate yet awe-inspiring mood. To this most electronic/inorganic – but non-linear – of soundtracks, we are to envision a post-carbon London, almost willed into growth, and over-growth, by our meditations. Tasty brain-food for listeners of an Aphex/Eno stripe.

Andrew Perry

Angie Stone

★★★

Dream

SHANACHIE. CD/DL

The first lady of neo soul gets her groove back on seventh album.

Angie Stone's commercial imperative has been her creative downfall, her last three albums, including two on Stax, placing the singer on a successful but soulless contemporary R&B stage. Stone, though, was born to sing classic soul; her churchy wail and relationship confessionals are ripe for a Jeff Tweedy/Mavis Staples or Daptone-type makeover. Producer and writer Walter W Millsap III, who's worked with Beyoncé, Alicia Keys and Mariah Carey, has taken a more centralist approach with her here, Stone cast as a modern day Diana Ross on a series of songs patterned on Holland-Dozier-Holland's Motown years. Clothes Don't Make A Man, Quits, with its uncanny recalling of For Once In My Life, and Dollar Bill are the cherry picks; Stone's intoxicating vocals providing the rough to Millsap's uptown, stylised smooth.

Lois Wilson

EL VY

★★★

Return To The Moon

4AD. CD/DL/LP

Matt Berninger and Ramona Falls' Brent Knopf make "a punk rock Grease set in Cincinnati in the 1980s."

Lots to get your head around here. Maybe too much. EL VY's band name denotes a brace of Elvis's, we're told, but no hint of pelvis or white jumpsuit ensues. Instead, these long-term pals capitalise on each other's fortes, Knopf's puckish indie-pop production the casing for a typically fresh-sounding slew of Berninger lyrics sketching the relationship between Didi and Michael, characters named after the Minutemen's D. Boon and Mike Watt. It all works a treat on the charmed, cryptic-pop title track and woozy sketch of childhood musical awakening that is Paul Is Alive (which seems to riff on the urban myth about Macca's 1966 demise), but despite a lovely cameo from soul veteran Ural Thomas, and a laudable effort to create something substantive, *Return To The Moon* can seem too dense a construct to penetrate.

James McNair

Dave Gahan & Soulsavers

★★★

Angels & Ghosts

SONY. CD/DL/LP

Second summit between the Basildon Boy and Midlands studio duo.

After three albums of aching cinematic soul fronted by Mark Lanegan, Soulsavers squadron leader Rich Machin called on Dave Gahan, another specialist in deep soul mining, for 2013's *The Light The Dead See*. Dave's name at the front of their new collaboration is presumably to encourage awareness for the Soulsavers project, now in its 13th year, which has shed its last vestiges of electronic components for a Spiritualized-style slow-motion gospel-blues-rock meltdown, complete with orchestral gravitas and wailing backing vocals. For Gahan, *Angels & Ghosts* is another opportunity to repeat his therapeutic cycle of guilt-shedding and redemption, contemplating "I'm the dirt beneath your feet/I'm the sun that rises while you're sleeping" in All Of This Or Nothing, part of the album's more restful second half, where Lately and The Last Time are exemplary ballads leading into My Sun's valedictory finale.

Martin Aston

DAVE GAHAN
SOULSAVERS
ANGELS & GHOSTS

Son Little

★★★

Son Little

ANTI-. CD/DL

Promising debut from the Los Angeles born singer with Mavis Staples endorsement.

Aaron Livingston has worked with The Roots and RJD2, and like those acts he crosses genres and is as likely to reference '70s heavy rock as reggae or a soul or blues gem. An ambitious lyricist, he's looking to set the world to rights, attempting to create a modern day *Songs In The Key Of Life*. His self-titled debut falls a little short, but Son Little has potential. The River, taken from his inaugural Things I Forgot EP is where it all comes together for him; his begging, pleading croon enveloped in a Fat Possum blues-styled groove is heart-palpitating, transcendental. Doctor's In and Lay Down are great too; the former a juju funk rising from the Louisiana swamps, the latter a soulful ballad off the street corner.

Lois Wilson

Elephant9 With Reine Fiske

★★★

Silver Mountain

RUNE GRAMMOFON. CD/LP

Norway's jazz-prog voyagers head to the limits of the known universe.

Elephant9's fourth studio set is their wildest album so far. As with their last, 2012's *Atlantis*, Nikolai Eilertsen (bass), Torstein Lofthus (drums), and Ståle Storløkken (keyboards) are joined by Swedish transplant and Dungen guitarist Reine Fiske. There's a cross-border family thing – Storløkken and Fiske have also played on different occasions with fellow Norwegians Motorpsycho. Over its turbulent hour-and-a-quarter, the radically shape-shifting album could be a saucer-eyed, cut-up history of jazz-leaning, organ-driven prog. Familiar touchstones of Colosseum, fusion-era Miles Davis and Hansson & Karlsson are present, but *Silver Mountain* brings a new texture. The second track is a barely recognisable instrumental reconfiguring of You Are The Sunshine Of My Life which, after prefacing with a soft wah wah-drenched groove, contrapuntally heads to the centre of a volcano. With acoustic interludes, Led Zeppelin-style arabesques, mellotron and modalism, *Silver Mountain* is a trip.

Kieron Tyler

Kelley Stoltz

★★★★

In Triangle Time

CASTLE FACE. CD/DL/LP

Squares beware! It's isosceles o'clock.

Stationed above a San Francisco laundromat, Kelley Stoltz's Electric Duck studio remains a fail-safe conduit of psych-pop wonder. After 2013's fine *Double Exposure*, our inspired tinkerer/happily balding polymath is back with music from another, three-cornered dimension. Cut Me Baby, with its queasy, hugely appealing guitar motif, mentions Iggy, Ziggy and a $500 bottle of wine, while on the deliciously daft Litter Love, all skronky synth and cavernous twang guitar, Stoltz comes on like The Wombles' nemesis – and dishes enough pop suss to brighten Mike Batt's eyes. Fans of Kelley's wonky back-pages gem You're Out Of This World will also lap-up Wobbly, a rubber-limbed companion piece wherein our hero adopts a Limey accent and quips: "I'm feeling wobbly this morning/Can't even make the tea/When I get my legs back I'm never lying down again."

James McNair

Pyramid seller Kelley Stoltz, feeling wobbly.

Binetou Sylla

Helen

★★★

The Original Faces

KRANKY. CD/DL/LP

Grouper's Liz Harris and friends present a vaporised take on shoegaze pop.

Swathed in reverb and cotton candy hiss, the debut full-length from Portland, Oregon trio Helen owes much to UK dream-pop pedal-pushers such as My Bloody Valentine, Slowdive and Talulah Gosh. A tad more conventional than Liz Harris's ongoing work as Grouper, despite roots in C86 shambling and early-'90s shoegaze, Helen's hazy, half-grasped songs are still several left turns from any standard indie fare. With Eternal Tapestry drummer Jed Bindeman and bassist Scott Simons adding rhythmic tether to Harris's snowstorm guitar and breeze-blown vocals, though bliss-out textures trump obvious hooks there's no shortage of winsome pop peaks to be found here. From fuzz-driven flight (Dying All The Time; Grace) to ethereal jangle (Covered In Shade; City Breathing) this is a record that will erase the day-to-day.

Andrew Carden

Small Town Jones

★★★

Sky Down To The Ground

DOMESTICO. CD/DL/LP

Wilco-style tales of lost and lonesome outriders.

The songs being Wilco-*style*, since Jim Jones's small town is Mortehoe, in misty north Devon. But the heroes and heroines could just as well be from any tumble-down American outpost, described as they are in a grazed vocal that echoes Jeff Tweedy or Ron Sexsmith and is flanked by fiddle, laconic guitar and what sounds like a rusty harmonium. Everyone here has issues, existential or otherwise. In Little Blackbird, the bird's fluting song is the sole consolation for a vengeful betrayed lover; Between The Lines is a Springsteenesque tale of low-rent crooks; and the abandoned kid in Absent Father, now grown, confesses almost biblically, "I am a broken vessel…" Yet the touch is light. Truth And Lies sashays in on sweet, jazzy piano. You have to really listen to hear it's about a hard-bitten broad hunting for hope.

Glyn Brown

WORLD

BY DAVID HUTCHEON

KANDIA
KOUYATÉ
RENASCENCE

Kandia Kouyaté

★★★★

Renascence

STERN'S. CD/DL

The unexpected return of a singer whose voice once came with a health warning.

THIS IS A moment to savour: 11 years ago, Kandia Kouyaté suffered a stroke that left her unable to speak and the career of the pre-eminent female singer in Mali's griot culture was seemingly over. In the interim, western eyes turned to non-traditional singers such as Rokia Traoré, and 'La Dangereuse' was forgotten, her albums (*Kita Kan* and *Biriko*, both recommended) glimpses of what might have been. Somehow, though, her return surpasses all expectations: some credit must surely be due the producers, François Bréant and the late Ibrahima Sylla, and Kouyaté may today sound merely tremendous (previously, fans were warned that she would so likely put them in a trance they should not drive while listening), but this is a great way to announce you have come out of retirement with the intention of reclaiming your throne for good.

ALSO RELEASED

Mariza

★★★

Mundo

WARNER. CD/DL

After five years, the queen of Portuguese fado returns with an album split between traditional-sounding songs and AOR balladry; polished with the sheen Javier Limón gives all his productions, the latter are rather fine but will alarm Lisbon's diehards. Always far too good to be shackled by genre, here Mariza makes a decisive leap for mainstream success.

Kimmo Pohjonen

★★★★

Sensitive Skin

OCTOPUS. CD/DL

The tenth album by the avant-garde accordionist (his first since out-weirding Nick Cave with his own *Murder Ballads*) is ridiculously accessible, with strong melodies, great arrangements for the Kronos Quartet and unusual vocal harmonies provided by the Finn's daughters. On tracks as uplifting as Atomi, you begin to imagine a strange world where he could even have hits.

Blick Bassy

★★★

Akö

NO FORMAT!. CD/DL/LP

Featuring trombone, banjo and cello, this brief addition to the French label's always intriguing catalogue was originally intended to be a tribute to Skip James, sung in Bassa, one of the many languages of Cameroon. When Fidel Fourneyron's 'bone starts mimicking a train whistle, the link with James's life on the Delta suddenly becomes apparent.

Jambinai

★★★★

Différance

UNIVERSAL/THE TELL-TALE HEART. CD/DL/LP

Kkangkkangi (two-string fiddle), geomungo (black zither) and piri (bamboo flute) are rarely associated with droning, Sonic Youth-style art rock but by adding guitar and effects, this Korean trio make a noise that ranges between updated traditional folk and masterful grunge – or eye-welling beauty (Connection) and terrifying horror-film soundtrack (Grace Kelly) – often on the same tune. Superb. *DH*

King Gizzard and Wizards, ready for another trip.

Gecko fabulous

Wonderful Wizards of Oz bring psych invention on second album of 2015. By Andrew Perry

King Gizzard And The Lizard Wizard

★★★★

Paper Mâché Dream Balloon

HEAVENLY. CD/DL/LP

WITH A name like King Gizzard And The Lizard Wizard, they were hardly going to be a sensible band with their eye on the main chance. Starting out in Melbourne in 2010 as foursquare '60s garage revivalists, this seven-strong Aussie prankster unit, led by the enigmatic Stu Mackenzie, soon branched out to higher things. They first torched minds on this side of Planet Earth in 2013, when Heavenly unleashed a pulsating 16-minute heavy-psych monster called Head On/Pill, on a fittingly swirly 12-inch picture disc. Side one of 2014's *I'm In Your Mind Fuzz* served up more of the thunderous, brain-frazzling same – like Super Furry Animals stripped of all stoner lethargy and plunged into 13th Floor Elevators' all-members-on-Owsley delirium.

Early in 2015, however, notice was served of more diverse, if no less playful, intentions on *Quarters!*: as per title, that album delivered four tracks each clocking in at an identical 10:10 running time, and musically was more laidback and summery, drawing on wider influences such as doo wop, Dave Brubeck, and Tim Buckley.

Mackenzie – a media-shy, corkscrew-curled maverick who has all but bunkered himself against any Twitterati careerist hard-sell – only speaks up to enthuse about making his crew's every album a distinct phase, marked off by a separate sound or aesthetic.

So it is again, before the year's out, with *Paper Mâché Dream Balloon* [sic], which expunges even *Quarters!*' mellow electricity for an all-acoustic palette, taking in guitars, double bass, violin, flute, harmonica and clarinet, and trimming the band's sprawling timekeeping down to tight little ditties – yet still all avowedly of-a-piece with Gizzard's fuzzy logic.

It kicks off with the bittersweet Sense, a gentle strum topped off with a world-weary clarinet riff and Mackenzie's despairing refrain, "It don't make no sense at all." Early on, the limited armoury, carefully fluent sequencing and absence of gaps between tracks all give the feeling of a suite of connected songs, in the classic psych tradition of *Sgt. Pepper*, or The Who's *A Quick One*, while the quirkier parts of The Beach Boys' *Smile* seem more apposite when it comes to the gambolling, spookily nasal chorus of Trapdoor. Although any possible narrative through the album would require substantial clarification from its author, freakbeat nugget Cold Cadaver suggests it may be no gently trippy Alice In Wonderland rehash.

Paper Mâché Dream Balloon is, however, a joy from start to finish, taking in a fabulous descendant of Canned Heat's head-nodding On The Road Again riff (on The Bitter Boogie), ghostly Byrds harmonising (Time = $$$), and Kinksian *Village Green…* whimsy (Most Of What I Like).

There can't have been a better 1968 record in all of 2015.

Johnny Marr

★★★

Adrenalin Baby

WARNERS. CD/DL/LP

The now-solo Smith live in Brixton and Manchester last year.

Johnny Marr's solo career gained unexpected throttle two summers ago when, after an uncertain start, he vanquished the festival circuit with a shit-hot band and an emotional blend of old and new. As this document attests, the presence of second guitar whiz James Doviak makes The Smiths numbers more Smiths-on-record than you'll have ever heard live before (check the subtly great auxiliary parts on Headmaster Ritual), and the slinky psychedelia and jagged post-punk solo material from *The Messenger* and *Playland* comes vividly to life. Strangely, though, the injection of vintage jewels that works so well in-concert doesn't necessarily make for a coherent listen here. The dreamy New Town Velocity oddly feels a far better fit for millennial Marr than its illustrious forebear, There Is A Light, and the Buzzcocks '79-minded Back In the Box trumps even Bigmouth Strikes Again for sheer verve. But Marr's singing holds up, and the guitars? Mesmerising throughout.

Pat Gilbert

The Wainwright Sisters

★★★

Songs In The Dark

PIAS. CD/DL

Lullabies and infanticide from Martha Wainwright and her half-sister Lucy Wainwright Roche.

The Wainwrights/McGarrigles will always be defined by familial relations. Loudon Wainwright made certain of that, spending half his career writing about their (and his) tribulations, and family concerts have long featured in all their CVs. Logical, then, for Loudon's daughters Martha and Lucy to team up on an album drenched in familiar swathes of charm, pathos, elegance and black humour. The glibly obvious summary is a mix of their respective mothers' groups the McGarrigles and The Roches but, with minimalist backing and simplistic arrangements, they still put their own stamp on a colourful selection reflecting childhood, motherhood and, er, infanticide. Amid the graceful harmonies and tender lullabies, there's the gruesome ballad Long Lankin, Townes Van Zandt's Our Mother The Mountain, Jimmie Rodgers' Prairie Lullaby and Loudon's exasperated Screaming Issue, written about Lucy when she was a baby. Nothing is sacred when you're a Wainwright.

Colin Irwin

Jeffrey Lewis & Los Bolts

★★★★

Manhattan

ROUGH TRADE. CD/DL/LP

Anti-folk veteran's beguiling tribute to a hometown in transition.

The New York anti-folk movement that Lewis helped pioneer draws on the city's rich history of outsider artistry – one threatened by encroaching gentrification, along with the continued residence of working-class artists like Lewis. This tension haunts *Manhattan*'s New York stories, from Scowling Crackhead Ian – wherein Jeff re-encounters his childhood nemesis, and recognises they're both misfits in modern New York – to Support Tour's wry take on making pop in poverty. But with his amiable croak and humour warming his observations, *Manhattan* is no bitter mope: Sad Screaming Old Man's dark night of the soul plays both serious and funny, while Back To Manhattan's atmospheric tale of a break-up on Brooklyn Bridge is moving in Lewis's honest admission of romantic cowardice. Have A Baby, meanwhile, suggests that one day Lewis will have responsibilities that might preclude such indulgences as writing wise, witty folk-pop. Let's hope not.

Stevie Chick

Rocket From The Tombs

★★★

Black Record

FIRE. CD/DL/LP

Third post-2003 reunion studio album from the group who split into the Dead Boys and Pere Ubu in 1975.

In these strange days when all ages of rock music seem to exist in a kind of simultaneity, it still feels something of a disjunct to be looking at a new release in the context of a group's pre-punk teenage past in which they never released a record (although raw live tapes have surfaced). Only two original members remain – David Thomas, also of Pere Ubu, and bass guitarist Craig Bell – and their approach feels oddly inconsistent. There are original mid-'70s RFTT garage-rockers like Sonic Reducer played with great ferocity; a cover of Strychnine by The Sonics, surely a major influence; Waiting For The Snow, more in the Pere Ubu mould; Welcome To The New Dark Ages with its '60s-pop influences; and the high velocity I Keep A File On You, which sounds newly minted, but in the spirit of the original group.

Mike Barnes

Disappears

★★★

Low: Live In Chicago

SONIC CATHEDRAL. DL/LP

Exhilarating, belated answer to how Bowie might've done his 1977 masterpiece live.

Many bands tackle their ostensibly classic albums *in toto* these days, and tribute bands are unavoidable. Yet *Low: Live In Chicago* stands apart. It at once sounds like Chicago's own Disappears (their trademark forward thrust and attack is intact), but also exactly resembles what is being covered. Singer-guitarist Brian Case makes no attempt to imitate Bowie, yet captures the emotive tenor of the album's vocals. Similarly, the four-piece are at one with what makes *Low* tick. If Bowie himself had performed his Berlin album in this stripped-down manner, no eyelids would've been batted. Synth-free, guitar-driven and heard in real time, the studio-quality recording was caught at a show tying-in with the Chicago run of the David Bowie Is exhibition. The thrilling *Low: Live In Chicago* is a testament to *Low*, the album, and to the uncompromising Disappears.

Kieron Tyler

Merz

★★★

Thinking Like A Mountain

ACCIDENTAL. CD/DL/LP

Can Merz's languid, lovely, experimental pop find favour at last?

A sense of foreboding haunts Conrad Merz's latest album, which leaves its creator's mood open to interpretation. Is this his valedictory effort? During a career spanning 16 years and four albums of intensely personal, fragile, folkish vocal electronica, Merz's critical success has never been matched by punter appeal. He'd be forgiven for winding things down. But *Thinking Like A Mountain* finds Merz benefitting from the ongoing tutelage of electronica doyen Herbert and leftfield dance polymath Ewan Pearson. Much of it plays out at a lugubrious pace. Shrug updates Talk Talk's *Spirit Of Eden*-era post-rock/jazz, unfurling majestically across 12 minutes of iridescent acoustic guitars, skittering ambience and jazzy vibes, culminating in a skirl of discomforting feedback. Other notables, like the fidgety cosmic glitch of Ten Gorgeous Blocks or Dear Ghost's funereal guitar pop, hint that rather than a full stop, this may just be Merz's brave new beginning.

Stephen Worthy

Wolf Eyes

★★★★

I Am A Problem: Mind In Pieces

THIRD MAN. CD/DL/LP/MC

Jack White-approved cranium combustion from kings of US noise.

With literally hundreds of recordings since emerging from the Michigan mists back in 1997, Wolf Eyes' sporadic albums for higher profile labels have always been the go-to picks. Joining past outings on Bulb, Troubleman Unlimited, Sub Pop and De Stijl, *I Am A Problem: Mind In Pieces* is another weighty addition to this first-choice list. The ear-scouring noise jacket fitting slightly less tightly these days, their latest monsterwork finds Nate Young, John Olson and 'Crazy Jim' Baljo spelunking ever-darker caverns of burnt-circuit, industrial-strength psychedelia. Alternating between doleful menace (Catching The Rich Train, Cynthia Vortex) and almost tribal, guitar-scarred pummel (Twister Nightfall, T.O.D.D.), the trepanning riffs and electrified invective of Enemy Ladder give more solid substance to the self-proclaimed 'trip metal' tag they're now working under.

Andrew Carden

Oneohtrix's Daniel Lopatin: his co-producer is an alien.

Léo Lefèvre

Lanterns On The Lake

★★★★

Beings

BELLA UNION. CD/DL/LP

Shades of Scandinavia on third album from Newcastle's atmosphericists.

Titles like I'll Stall Them, The Crawl and Stuck For An Outline suggest the third album from Newcastle-upon-Tyne's Lanterns On The Lake is trapped in second gear. Instead, core trio Paul Gregory, Ol Ketteringham and Hazel Wilde – supplemented to a quintet live – are at their most affecting and cohesive to date. Wilde's wounded tones beckon towards a compelling yet dark soundworld. Like a Sinéad O'Connor on heavy downers, she sings "my soul is tired" on Stepping Down. Though carefully sequenced as a series of crescendos, skip to the title track for a taster of the album's brooding atmosphere. Then track back to opener Of Dust & Matter to further appreciate how Lanterns On The Lake – sounding unlike any – are now sonic cousins of vintage Múm, lift-off-point Sigur Rós and *Parades* Efterklang. Newcastle isn't Scandinavia, but still, this must be a northern thing.

Kieron Tyler

Oneohtrix Point Never

★★★

Garden Of Delete

WARP. CD/DL/LP

Electronica maven's close encounters of the captivating kind.

He may reside at electronic music's experimental end, but Daniel Lopatin's Oneohtrix Point Never project elicits an obsessive kind of fandom. It's what allows him to distribute MIDI files of *Garden Of Delete* (aka *GOD*) to be reworked by anyone, claim influence from a fictional band called Kaoss Edge and assert the album was co-produced by an alien, all without suggesting that he's off his rocker. In fact, this is Lopatin's most cogent record yet; fragile and delicate yet counterpointed by outbreaks of unsettling *Sturm and Drang*. In Sticky Drama, strangled roars and feedback are forced through the digital distortion mincer, yet beauty is close by; the juddering Mutant Standard's gabber-pace beats threaten to tear through the floor, but its melody soars, filigreed with trace elements of trance. The baroque organ that grabs your attention on Freaky Eyes typifies Lopatin's desire to surprise and seduce at every turn.

Stephen Worthy

UNDERGROUND

BY ANDREW MALE

Christina Vantzou

★★★★

No3

KRANKY. CD/DL/LP

Belgium-based maths teacher and video artist returns with third LP of exquisite slo-mo soundscapes.

WHEN CHRISTINA Vantzou released her first solo album, *No1*, in 2011, the Kansas-born video artist had been in the music world for just under 10 years, working with Stars Of The Lid's Adam Wiltzie as the visual half of audio-visual drone duo The Dead Texan. However, her immersion into the world of musical composition was a slow process, moving from manipulated samples and synth chords to the diffuse orchestral tone-poems of last year's *No2*. Now, with her predictably titled third, Vantzou, who works by day as a maths teacher, has composed a numerical system for 15-piece orchestra, pillars around which she has spun fragile ghost-figures of modular electronics and voices, reminiscent of the delicate structures for huge orchestras created by the modern Sicilian composer Salvatore Sciarrino. Deep, mournful, eerie and vast, *No3* has proved itself to be Vantzou's magic number.

ALSO RELEASED

Philip Jeck

★★★★

Cardinal

TOUCH. DL/LP

Influenced by the writings of Marilynne Robinson, the Liverpool turntable collagist assembles his usual armoury of junkshop vinyl, record players, a Casio keyboard, Ibanez bass guitar, effects pedals and a Behringer mixer, to meditate upon movies and memory: 13 impressionistic visions that boom, glisten, and clang like a vast cathedral rising from the sea.

Lee Noble

★★★★

Un Look

PATIENT SOUNDS. DL/MC

Named after a term in Tom McCarthy's 2010 book, C, concerning the inconspicuous clothing worn by escaping POWs, *Un Look* stitches two years of arrested Nashville and Los Angeles sessions into a beautifully frayed invisibility cloak of blurred dream laments and gamelan drone patterns, a blissful slow-wave trance state on the road to euphoria.

Visionist

★★★★

Safe

PAN. CD/DL/LP

Soundtracking the darker sub-narrative of modern urban youth, one beset by paranoia, crack-up, and aural hallucination, Brixton-born producer Louis Carnell crafts grime's own *I Hear A New World*, a new dystopian exotica of fragmented alien chorales and panic attack beats, a 4am night bus transport through bad postcodes to that other lost horizon.

Various

★★★

Concrete Antenna

RANDOMSPECTACULAR.CO.UK. DL/LP

Vinyl box set, plus art prints, documenting Simon Kirby, Tommy Perman and Rob St John's haunting sound installation to inaugurate the new triangular tower at the Edinburgh Sculpture Workshop in Newhaven; crystalline piano, clocks, voices, birdsong, water and resonating electronics create a spring-warm sense of place and wonder. *AM*

What's up Tigerlily?: Natalie Merchant takes a second look at solo debut.

Rhoda Dakar

★★★★

Sings The Bodysnatchers

CHERRY RED. CD/LP

Impressive third album from 2 Tone's unhailed hero.

The Bodysnatchers led by Rhoda Dakar existed from 1979 to '81; their legacy, two ace singles on the 2 Tone label. Straight reworkings of them begin and end this album, on which Dakar revisits her former band's songs. Her strange, often unsettling vocal defined the group's rock-steady back then, capturing an unnerving political climate and unravelling society in its tone; Dakar became a huge influence on the Bristol trip hop scene and her delivery is still as haunting and powerful today. Recorded live over 12 hours with The Specials guitarist Lynval Golding and bassist Horace Panter, plus members of Pama International, Intensified and The Sidewalk Doctors, she continues to uphold the 2 Tone tradition, making listeners think (Easy Life tackles gender inequality; Hiawatha calls for racial harmony) as well as dance (with skanking covers of 007 and Let's Do Rocksteady).

Lois Wilson

British Sea Power

★★★★

Sea Of Brass

GOLDEN CHARIOT. CD/DL/LP

Multi-disc collection of brass band re-workings. Hankies not included.

Colliery brass bands still retain the power to have audiences dabbing their eyes and muttering curses at Thatcher within minutes, so it's little surprise that BSP, with their emotive English epics, cinematic soundtrack work and fondness for the aesthetics of nostalgia, have collaborated with several brass bands, following Arts Council commissions. Cheshire's 29-piece British brass champions Foden's Band provide the backing to a studio excursion through BSP's rich back catalogue – Atom and Machineries Of Joy are particular highlights – while Redbridge Brass are captured backing the band live in January 2015, where trumpet and tuba flourishes and the acoustics of London's Barbican bring extra life to Lately and a truly heart-melting version of Waving Flags, a pro-immigration anthem whose open-armed message is more poignant than ever. An accompanying DVD in the box set version captures this perfect symbiosis of mournful brass and life-giving rock.

Ben Myers

Steve Martin & Edie Brickell

★★★

So Familiar

ROUNDER. CD/DL

Second album from the Grammy-winning partnership.

This time around, banjo-toting actor-comedian Steve Martin and vocal partner Edie Brickell have ditched the bluegrass-informed approach of their collaborative debut, *Love Has Come For You*, and opted instead to provide a collection of songs spanning various genres. Buoyed by experience gained when piecing together a collaborative musical, the duo have become an engaging songwriting team, Martin creating attractive, distinctive melodies before handing the results on to lyricist Brickell to finally mould into shape. Simplicity rules throughout and the material doesn't stray far from folk roots, yet always sounds contemporary, Martin's expressive picking and the subtle string settings devised by producer Peter Asher providing an exquisite backdrop for Brickell's soft-edged yet telling vocals. In all, *So Familiar* is an intimate gem.

Fred Dellar

Fun>Da>Mental

★★★★

A Philosophy Of Nothing

NATION. CD/DL/LP

Aki Nawaz's polemical dance troupe brave left swerve into rousing Celtic folk and passionate culture clashes.

Dissent is an inalienable human right. Former Southern Death Cult drummer Aki Nawaz has taken a fearless stance since introducing Fun>Da>Mental's East-meets-West dance assault, directly addressing the politics of racism while being vilified by tabloids that even printed his picture beside Osama Bin Laden. Nawaz provides a cutting spoken word riposte to such journalistic skulduggery on Fun>Da>Mental's first outing in nine years, but only briefly references their musical past before swerving off-map with a surprisingly tender take on The Temptations' Ball Of Confusion. Unexpected dips into Celtic folk with Alasdair Roberts and soulful spirituals with Mandy Bell reveal audacious new ways of pushing familiar buttons, book-ended by two iterations of rousing, heartfelt peace anthem War Again alongside old Southern Death Cult mucker Buzz Burrows.

Andy Cowan

Natalie Merchant

★★★★

Paradise Is There: The New Tigerlily Recordings

NONESUCH. CD/CD+DVD/DL/LP

Elegant reworking and examination of 10,000 Maniacs singer's multi-platinum-selling solo debut.

Less a reissue and more a reinterpretation, this 20th anniversary edition sees Natalie Merchant's debut, *Tigerlily*, rechristened, re-arranged and, somewhat boldly, re-recorded. "Time has changed these 11 songs as much as it has changed me," offers Merchant as her motivation in the linernotes. Fortunately, these transformations prove entirely worthwhile. Throughout, delicate new string arrangements emphasise the maturation of her voice, especially when she beautifully restates the bereaved lyrics on Beloved Wife that so overwhelmed her on the original recording. Given Merchant's usual inclination to privacy, the accompanying 'memoir' documentary tracing her path from 10,000 Maniacs frontwoman to solo star – comprising archive footage, interviews and graceful new live performances –offers real insight. Of note, the story of how Wonder led Merchant to befriend two congenitally ill twins before their deaths adds poignancy to a song newly tasked with closing the album. Indeed, time has only amplified the power of Merchant's music.

George Garner

Public Enemy

★★★

Live From Metropolis Studios

UMC. CD/DL/LP/DVD

Hip hop's prophets of rage, up close and personal.

"Ain't no damn excuse," warns Chuck D at Public Enemy's most incongruous live show. "He's 55," he says of Flavor Flav, "I'm 54… *you* better not be tired." Last summer, playing to 125 VIPs in the leafy Chiswick studio where Amy Winehouse recorded *Back To Black* allowed hip hop's most indomitable revolutionaries to rifle through their estimable back catalogue with rare freedom. Flanked by doughty camouflage-clad sentinels S1W and a full live band (including teeth-soloing guitarist Khari Wynn), the 109-year-old MC duo steal the show with blistering runs through Rebel Without A Pause and a rejigged Fight The Power that segues into The JB's Soul Power. Get Up Stand Up and a nine-minute Harder Than You Think are energetic proof this formidable force do not rely solely on past glories.

Andy Cowan

Boots

★★★

Aquaria

COLUMBIA. CD/DL/LP

Mechanised, shape-shifting and edgy debut of Beyoncé producer Jordan Asher.

Boots became the mystery name on tastemakers' lips after producing the lion's share of Beyoncé's surprise 2013 album. Later, unmasked as New Yorker Jordan Asher, he applied the same enigmatic ear for sonic detail and hauntingly intimate soundscapes to rap duo Run The Jewels, R&B enigma FKA Twigs and last year's half-hour video EP Motorcycle Jesus. Picking up where that left off, *Aquaria* is a heady, dramatic detour into drone-led dystopia whose stark post-apocalyptic soul is underscored by deep snaking basslines and dense percussive work from Autolux auteur Carla Azar. While danger lurks around every corner in its end-of-days hellscapes, cryptic lyrics and sleazy electro glam stomps, its over-reliance on Nine Inch Nails atmospherics and Boots's far from distinctive Bowie-lite croon could benefit from further tweaking.

Andy Cowan

John Huba

Wavves

★★★★

V

CAROLINE. CD/DL/LP

Dry wit, tight drums and FX-drenched guitars retool pop-punk for millennials.

Though still perhaps most (in)famous for his drug-induced on-stage meltdown at Primavera in 2009, Nathan Williams' Wavves have now notched up five albums. This latest doesn't noticeably monkey with their formula, and with good reason: Wavves' hyper-melodic pop-punk revives a genre grown calcified with cliché. Williams' genius twist is to swap the bloke-ish plod of the likes of latter-day Green Day for lean, metronomic drums, while artful FX pedal abuse lends his power chords an incisive, metallic shimmer; so Pony's queasy lurches from major to minor play out like emotional cataclysms, and Redlead's hairpin turns deliver hurtling thrills. Williams' vocals filter Kurt Cobain's existential howl through Rivers Cuomo's anxious powerpop, shouting naked confessions into the void, while Tarantula's acidic hooklines ("Every morning/Toxic waste/Everything sucks/If you don't get your way") leaven the heartache he depicts with deadpan humour.

Stevie Chick

The Hot 8 Brass Band

★★★

Vicennial

TRU THOUGHTS. CD/DL

Their 20th anniversary CD, freshly minted and rehashed.

Overcoming seemingly insurmountable obstacles to become enduring symbols of New Orleans' endurance, The Hot 8 Brass Band has seen several members murdered at shockingly young ages, while others fell victim to health problems or tragic accidents. *Vicennial* celebrates their 20-year watermark by alternating re-worked moments of their back catalogue with otherwise unheard material, and despite an unnecessary reliance on covers, the band keeps the party rocking all the way through. Hybridity certainly rules here: on the rough opening take of What's My Name, they drop Funkadelic choral breaks and Atomic Dog lines; Get Up has an attention-grabbing rap, while Rasta Funk drifts into dub territory, seen via the lens of New Orleans. The new material sounds pleasingly retro, too, as heard on the loping Royal Garden Blues, and their sousaphone-led take on Papa Was A Rolling Stone.

David Katz

Joe Jackson

★★★★

Fast Forward

EARMUSIC. CD

Jacko, the Jackdaw of Pop, in 'not grumpy old man' pleasant surprise.

A night out with a sixty-something whose ruminations run to "it's always the old guys bitching about the young guys growing beards or turning into sissies" might prove wearisome. But, alchemised into song by so graceful a natural as Joe Jackson, one can overlook the trite, corny and pompous: never mind the lyrics, here's music for pleasure. Following his 2012 tribute album to Duke Ellington, Jackson collects 16, mostly original songs recorded in four batches in New York, Berlin, Amsterdam and New Orleans; spanning 71 sprightly minutes of eclectic variety, unforced melody, untarnished vocal agility and bubbling band enjoyment, they draw from a practised old hand's bag of tricks yet feel delightfully fresh. Songs like Poor Thing, Keep On Dreaming and the title track have you humming along and playing air piano before you know it; just don't quote him.

Mat Snow

Corb Lund

★★★

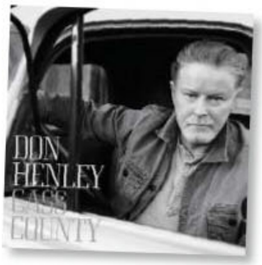
Things That Can't Be Undone

NEW WEST. CD/DL/LP

Canadian cowboy gets to the heart of country. And blues. And pop.

A rarity in modern country music, Corb Lund qualifies as a genuine cowboy, brought up on the family farm in Alberta. So when he sings on S Lazy H about a disappearing world where rural traditions are squeezed by an economy that would rather build a suburban sprawl on once-profitable farmland, that crack in his voice is genuine. His ninth album encompasses pretty much every style Lund has ever played, switching in the tip of a Stetson from the rollicking outlaw country of Alt Berliner Blues and its tongue-in-cheek cousin Washed-Up Rock Star Factory Blues to broken-hearted ballad Alice Eyes and the '60s British blues pop of Talk Too Much. It's great credit to both Lund and his versatile backing band, The Hurtin' Albertans, that such see-sawing through genres can sound so much like a singular piece of work.

Andy Fyfe



Don Henley

★★★★

Cass County

VIRGIN EMI. CD/DL/LP

Lesser-spotted Eagle flies back to the country to rediscover his roots.

Don Henley, always the Eagles' strongest songwriter, was raised on country music in his home state of Texas. This fifth solo album, his first for 15 years, suggests a closing of the circle. Recorded in Nashville, *Cass County*'s supporting cast includes Dolly Parton and Mick Jagger, who pitches in, loudly, on Henley's reading of alt country singer Tift Merritt's lovely Bramble Rose. Elsewhere, Merle Haggard proves a fine sparring partner on The Cost Of Living. *Cass County*'s appeal, though, lies in the songs rather than the hired help. Henley's discourses on ageing and feeling adrift in the modern world are poignant and, on A Younger Man, painfully well observed. Finally, anyone mourning the Eagles' radio silence will find comfort in Waiting Tables, a song co-written with bandmate Timothy B. Schmit that could have found a home on any of their mid-'70s heyday albums.

Mark Blake

Majical Cloudz

★★★★

Are You Alone?

MATADOR. CD/DL/LP

Still waters run very deep on Canadian duo's third album concerning "the electricity connecting humans".

In this time of modern ills, Majical Cloudz are a necessary antidote. Yet even their most gorgeous pacified spells reveal a restless, alienated soul. Even more than their previous two albums, *Are You Alone?* whittles things down to minimalist palate; Devon Welsh's baritone floats over Matthew Otto's slow-motion synths, plus tiny dabs of viola and piano from guest Owen Pallett. Icy, haunting drifts recall the uneasy climes of Twin Peaks, in which Welsh's father played super-villain Windom Earle. The singer denies the series had any personal resonance, though something is haunting him: "I want to show you the funny dream I'm having/My head splits open for all the cameras flashing" runs gorgeous Silver Car Crash. Call On Me's belief in friendship confirms it's not all bleakness, but the overriding tone recalls Lana Del Rey's gothic torch song elegies, albeit with far more economy and less overacting.

Martin Aston

Killing Joke

★★★★

Pylon

SPINEFARM. CD/DL/LP

"Stark brutal industrial suicide", they're saying.

Back in their original early-'80s line-up since 2008, Killing Joke's subsequent albums, for a harsh punk-era band now in their fifties, have been exemplary. If 2010's magnificent *Absolute Dissent* harnessed Jaz Coleman's political ire to career-best anthemicism, this third 'reunion' effort thunders to the opposite extreme, drumming up the incisive, brutalist sound of previous LPs like 1994's *Pandemonium* and 2003's Dave Grohl-assisted *Killing Joke*, for which they're worshipped in thrash, metal and industrial circles. On top of spine-chillingly heavy premonitions like New Cold War and I Am The Virus, this ever-apocalyptic band reach their beyond-Slayer melting point on a song called, fittingly enough, Apotheosis – one of five extra tracks from the sessions tossed away onto a mighty bonus disc. After hearing it, it's genuinely difficult to reintegrate into normal life. Suffice to say, they've kept their edge.

Andrew Perry

Fighting urban sprawl: real cowboy Corb Lund.

Scott Council

FILTER ALBUMS EXTRA

Chantal Acda

★★★★

The Sparkle In Our Flaws

GLITTERHOUSE. CD/DL/LP

A second own-name LP for Dutch-born singer of spectral folk pairs her again with Peter Broderick, plus Heather Woods Broderick's mournful cello, on an album of warm textures and mystic atmospheres. *JB*

Cheatahs

★★★

Mythologies

WICHITA. CD/DL/LP

The US-UK-German quartet's second LP is named after a Roland Barthes essay, yet expectations of ponderous intensity are confounded by the swirling, shoegazey pop herein. Cheatahs' emotional core is easily decipherable. *JB*

COWBOY LOVERS

Cowboy Lovers

★★★★

Cowboy Lovers

LBW. CD/DL/LP

Debut by guitar-drums duo from Alicante, Spain is also the inaugural release on Liam Watson's new label. Features heavily Zeppelinised rolling grooves and pummelled drums through a pleasing fug of cosmic FX. *JB*

Eyelids OR

★★★★

854

O GENESIS. CD/DL/LP

This well-connected Portland quintet feature Decemberists, Jicks and GBV associates, and debut on Tim Burgess's label. Actor Paddy Considine is a fan of their admirable devotion to the Teenage Fanclub strand of sunshine pop classicism. *JB*

Foxing

★★★

Dealer

TRIPLE CROWN. CD/DL/LP

Softly sung but deeply felt, this St Louis quintet's shimmering post-rock favours free-floating jazz (Laundered) or vocals-to-the-fore proggy folk (Night Channels). Atmos aplenty, then, but more melodies like Magdalene's would be nice. *JB*

TOMMY GUERRERO PERPETUAL

Tommy Guerrero

★★★

Perpetual

GRAND PALAIS/MODULOR. CD/LP

Pro skateboarder-turned-musician Guerrero's epic set of mostly guitar instrumentals recorded on an 8-track. Long, fluid mood pieces, full of deep resonant warmth but feeling more like a lengthy jam session than an album per se. *JB*

Bill MacKay & Ryley Walker

★★★★

Land Of Plenty

WHISTLER. CD/DL/LP

Cut live in Chicago in January 2015, this guitar masterclass from MOJO Rising star Walker and Pittsburgh songwriter MacKay meanders through fuzzy coptic blues, waltzes and spellbinding psych haze. *AM*

Milk & Green

★★★

Milk & Green

NUEVA ONDA. CD/DL

Euro soul-blues outfit Malted Milk and seasoned soul voice Toni Green are a very good fit. They, tight and tidy; she, rich-toned, good range, believable. Seven originals; covers of Ann Peebles, Mary J Blige, Tommy Tate. A very happy marriage. *GB*

Israel Nash

★★★★

Silver Season

LOOSE/THIRTY TIGERS. CD/DL/LP

A fourth album of big-scale Americana from Missouri's Nash sees Neil Young loom ever larger, like the Bat Lamp of country rock, illuminating Nash's own cosmic poetry, crunching guitars and swooning pedal steel. *CP*

THE NEIGHBOURHOOD WIPED OUT

The Neighbourhood

★★★

Wiped Out

COLUMBIA. CD/DL/LP

Preceded by the single RIP 2 My Youth, the LA quintet still sound like 16-year-old boys on this second album (one track is even called Ferrari). Musically though, their slick, soulful pop-R&B is far more refined. *JB*

prince
HIT-N-RUN

Prince

★★

HITNRUN

NPG. CD/DL

Mashup of overused modern dancefloor styles and rote bragging, with the odd moment of classic purple peculiarity – like X Face's Sign 'O' The Times minimalism, over which Prince makes monkey noises and talks bananas. *DE*

Sons Of Kemet

★★★★

Lest We Forget What We Came Here To Do

NAIM. CD/DL/LP

Saxist Shabaka Hutchings' heavy-grooving quartet bring Afro-Levantine hues and earth-shaking tuba to peak intensity on a super-talented set of soul-stirring protest-jazz and spooky dirges. *DE*

Various

★★★★

In A Moment… Ghost Box

GHOST BOX. CD/DL/LP

Cracking 2-disc pick of the "Anglo-Surrealist" label's first 10 years, a timeless drift in a looking-glass world of uncanny familiarity, bucolic strangeness and profound melancholy beauty. *AM*

YOUNGHUSBAND
DISSOLVER

Younghusband

★★★★

Dissolver

ATP. CD/DL/LP

Produced by Loop's Robert Hampson, featuring Warren Ellis's violin, Younghusband's second LP pushes bittersweet, melodies from under a reverb rug. Picks: She Lies Awake's muzzy autumnal psych; Orange Flare's dulcet chime. *JB*

NOWSTREAMING

LA Takedown

Conor Collins

In an age of music overload, how do you get noticed? LA Takedown's Aaron M Olson says website streaming with extras. Visit latakedown.com and his 40-minute, single-track, self-titled debut will be delivered to you accompanied by a different video each time. Olson's approach may be one vision for the future of music delivery but there's more than a nod to the '80s in his cinematic, jazz-flecked, Enoesque electronica. He plays all the instruments here, although his project's membership expands for live purposes. Smears of *Another Green World*-style guitars and analogue synths percolate the motorik chug that sprawls and glistens like Tinseltown itself. Hurry to also download for free ahead of its release by Domino. *SW*

PLASTIC PEOPLE
FRIDAY
2ND JAN 2015
CLOSING PARTY
FLOATING POINTS & FOUR TET

Floating Points & Four Tet

Plastic People Closing Party

Four Tet and acolyte Floating Points bid adieu to club Plastic People via six hours of jazz, house, hip hop and curveballs. (SoundCloud)

Courtney Barnett

Shivers

Wry Aussie raconteur on a Jack White-produced Blue Series 7-inch. The B-side is a sombre take on Rowland S Howard's portrait of teen despair. (thirdmanrecords.com)

Abbey
Road
Studios

ABBEY
ROAD NW8
CITY OF WESTMINSTER

Abbey Road Studios

Abbey Road Studios Presents
Sleeve Notes: From Mono To Infinity With Alan Parsons

November 13th, 14th, 15th & 20th, 21st & 22nd
Lauded recording engineer, producer and musician Alan Parsons returns to Abbey Road for brand new talk events in the legendary Studio Two.

Synonymous with Pink Floyd, The Beatles and The Alan Parsons Project these talks provide fans with a fascinating insight into his experiences at Abbey Road Studios while working on albums such as The Beatles' *Abbey Road* and Pink Floyd's *The Dark Side of the Moon*.

Co-hosted by David Hepworth.
For more information visit abbeyroad.com

Master Class Training Sessions

In between the weekend 'Sleeve Notes' lectures, Alan brings his 'Master Class Training Sessions' to Abbey Road Studios offering attendees the chance to make a record in the studio. For more information visit assr.tv/abbeyroad

Abbey Road Institute

Alan Parsons ART & SCIENCE OF SOUND RECORDING

Rediscover Music / Technics

Recommended Retailers

Here's the exclusive monthly guide to the country's most mouthwatering independent record emporia. Chosen for their knowledge of both current releases and specialist areas, they're guaranteed to provide the personal touch you won't find elsewhere. And they stock MOJO too. All where you see this sign.

Key to symbols: Second Hand ✋ Vinyl ○

Scotland

Assai ○
241-243 King Street, Broughty Ferry, Dundee, DD5 2AX
Tel: 01382 738406

Barnstorm Records
128 Queensbury Court, Dumfries DG1 1BU
Tel: 01387 267894
All genres

Coda Music ✋ ○
12 Bank Street, Edinburgh EH1 2LN
Tel: 0131 622 7246
Email: mail@moundmusic.co.uk
Folk, Scottish, Country, World, Blues

Europa Music
10 Friars Street, Stirling FK8 1HA
Tel: 01786 448623

Love Music ✋ ○
34 Dundas Street, Glasgow, Lanarkshire G1 2AQ
Tel: 0141 332 2099
Email: lovemusicglasgow@gmail.com
Web: www.lovemusicglasgow.com
Indie, Punk, Mid Price, Metal, Rarities

North West

A&A Records
12High Street Congleton CW12 1BC
Tel: 01260 280778
Email: wwwaamusic.co.uk
Web: aamusicmail@aol.com
All formats

Action ✋ ○
47 Church Sreet, Preston PR1 3DH
Tel: 01772 884 772
Email: sales@action-records.co.uk
Web: www.action-records.co.uk
Indie, Rock, Country, Jazz, Blues, Leftfield Dance

Beatin' Rhythm ○
G19 The Smithfield Building, 42 Tib Street, Manchester M4 1LA
Tel: 0161 834 7783
Email: music@beatinrhythm.com
Web: www.beatinrhythm.com
Northern Soul, Funk, '60s Girl Groups, Rockabilly, Doo Wop

Head ✋ ○
Golden Square Shopping Centre, Warrington WA1 1UZ
Tel: 01925 571522
Email: warrington@ehead.co.uk
Web: www.facebook.com/HeadWarrington
All formats & genres

Head
The Mall, 25 Church Street, Blackburn BB1 5AF
Tel: 01254264666
All genres

Kaleidoscope ✋ ○
30 West Field Street, St Helens WA10 1QF
Tel: 01744 454 190
Email: greg@krecords.com
Web: www.krecords.com
Psychedelic, Folk, Progressive, Alternative, Leftfield

X Records
44 Bridge Street, Bolton BL1 2EG
Tel: 01204 384579
Email: xrecords@xrecords.co.uk
All Genres

North East

Crash Records ○
35 The Headrow, Leeds LS1 6PU
Tel: 0113 2436743
All genres

Debut Records
9 The Arcade, Barnsley S70 2QN
Tel: 07961 776360
Stocks all genres

Earworm Records ✋ ○
Powells Yard, Goodramgate, York YO1 7LS
Tel: 01904 627488
All genres

45rpm Records ○
7a Front Street, Wingate Durham, TS28 5AA
Tel: 0711 450045
Area North East
Vinyl only

Jumbo Records ○
5/6 St Johns Centre, Leeds LS2 8LQ
Tel: 0113 245 5570
Email: info@jumborecords.co.uk
Web: www.jumborecords.co.uk
Reggae, Indie, Soul, Rock n Roll, Dance

J.G.Windows
1-7 Central Arcade, Newcastle upon Tyne NE1 5BP
Tel: 0191 232 1356
All Genres

Muse Music
40 Market Street, Hebden Bridge, West Yorkshire, HX7 6AA
Tel: 01422 843496
Psychedelic, progressive old & new, jazz, classic rock and metal specialists

Record Collector ✋
232 Fullwood Road, Sheffield S10 3BA
Tel: 0114 266 8493
Rock, Dance, Jazz, World, Reggae

Record Revivals
18 Northway, Scarborough East Yorks, YO11 1JL
Tel: 01723 351983
Email: info@recordrevivals.co.uk
Stock all genres

Reflex ○
23 Nun Street, Newcastle NE1 5AG
Tel: 0191 260 3246
Email: info@reflexcd.co.uk
Web: www.reflexcd.co.uk
Rock, Indie, Pop, Dance & Back Cat

Roots2Music ○
67B Westgate Road, Newcastle NE1 1SG
Tel: 0191 230 2500
Email: info@roots2music.com
Web: www.roots2music.com
Traditional music specialists, world, country and blues. Mail-order & online

Skipton Sound Bar ✋ ○
15 Swadford Street, Skipton North Yorkshire
Tel 01756 793543

Sounditout Records
15A Yarm Street, Stockton on Tees TS18 3DR
Tel: 01642 860068
All genres

Vinyl Tap ✋ ○
42 John William St, Huddersfield HD1 1ER
Tel: 01484 517720
Web: www.vinyltap.co.uk
Open Mon-Sat 9-6 and Sun 11-4

Northern Ireland

Head
42-44 Ann Street, Belfast BT1 4EG
Tel: 02890 237226
All genres

North Wales

Vod Music ✋ ○
28 New Street, Mold, Flintshire CH7 1NZ
Tel: 07904688739
Email: enquiries@vodmusic.co.uk
Web: www.vodmusic.co.uk
New & Used Vinyl, CD's, DVD's, Merchandise & Accessories. RSD and BLACK FRIDAY participator!

Mid/South Wales

Andys
16 Northgate, Aberystwyth SY23 2JS
Tel: 01970 624581
Email: shop@andys-records.co.uk
All genres

AW Jazz
26 Market Street, Haverfordwest, Pembrokeshire SA61 1NH
Tel: 01437769618
Jazz, Blues

Dales Records ○
40 High Street, Tenby, SA70 7HD
Tel: 01834 842285

Derricks ○
221 Oxford St, Swansea SA1 3BQ
Tel: 01792 654 226
Web: www.derricksmusic.co.uk
Rock, Pop, Indie, Blues, AOR, Imports

Diverse Music ○
10 Charles St, Newport NP20 1JU
Tel: 01633 259 661
Web: www.diversevinyl.com
Contemp, folk, roots, jazz, rock, vinyl

Retro-Vibe
8 High Street, Cardiff, CF10 IAW
Tel: 0292 0231803
All genres

Spillers ○
31 Morgan Arcade, Cardiff CF10 1AF
Tel: 02920224905
Rock, Blues, Indie, Real Country, 7-inch

Terminal Records
Riverside Market, Haverfordwest SA61 2AN
Tel: 01437 768177
All genres

Terry's
8 Church Street, Pontypridd CF37 2TH
Tel: 01443 406421
All genres

North/West Midlands

Head ✋ ○
14 Lower Mall, Royal Priors, Leamington Spa CV32 4XU
Tel: 01926 887 870
Chart CDs & DVDs/Jazz/Soul/Rock/Pop/Dance/Books/T-Shirts

Left For Dead ○
14 Wyle Cop, Shrewsbury, SY1 1XB
Email: left_for_dead@outlook.com
Tel: 01743 247777
Web: www.leftfordeadshop.co.uk
All genres

Music Mania ✋ ○
4/6 Piccadilly Arcade, Hanley, Stoke On Trent ST1 1DL
Tel: 01782 206000
Email: sales@musicmaniauk.com
Web: www.musicmaniauk.com
Facebook.com/musicmaniauk
Twitter: @musicmaniastoke
Vinyl/cd/tickets- all genres stocked used and new product

Neverland Music Company
30 West End Arcade Nottingham NG1 6JP
Tel: 07708 102625
Rock/Metal

Seismic Records ✋ ○
Spencer Street, Leamington Spa CV31 3NF
Tel: 01926 831333
All genres

ST Records ✋ ○
165 Wolverhampton Street, Dudley, West Midlands DY1 3HA
Tel: 01384 230726
Rock – Metal

Strand Records
Unit 15, The Strand, Longton ST3 2JF
Tel: 0759 29208319
All genres

East Midlands

Off The Beaten Tracks ✋ ○
36 Aswell Street, Louth LN11 9HP
Tel: 01507 607677
Email: info@beatentracks.co.uk
Web: www.offthebeatentracks.org
Rock, Folk, Jazz, Alternative, 60s, 70s, new releases and rare vinyl. Open 10am - 5.30pm (Friday till 6pm) (Closed every Thursday and Sunday)

Rough Trade ✋ ○
5 Broad Street, Nottingham NG1 3AL
Tel: 0115869 4012

Tallbird Records
10 Soresby Street, Chesterfield S40 1JN
Tel: 01246 234548
Email: tallbirdrecords@gmail.com
All genres. Find us on Facebook & Twitter

West

Badlands ✋ ○
11 St George's Place, Cheltenham GL50 3LA
Tel: 01242 227 725
Email: badlands@cityscape.co.uk
Two-storey shop, M/O, Brill selection

Rapture ✋ ○
Unit 12, Woolgate Centre, Witney OX28 6AP
Tel: 01993 700567
Web: www.rapturewitney.co.uk
60 years of experience under one roof

Rise
Unit 19, Beechwood Shopping Centre, Cheltenham GL50 1DQ
Email: cheltenham@rise-music.co.uk
Tel: 01179 297511
Huge selection across all genres, over 20'000 lines in stock

Rise
C15B, Chapel Walk, Crowngate, Worcester WR1 3LD
Tel: 01905 611273
Email: worcester@rise-music.co.uk
Web: www.rise-music.co.uk
All genres

Truck Store
101 Cowley Road, Oxford OX4 1HU
Tel: 01865 793866
Web: www.truckmusicstore.co.uk
All genres

East

Compact-Music ○
89 North Sreet, Sudbury CO10 IRF
Tel: 01787 881160
Rock, Pop & Blues, incl. 'Classic Sounds' for Classical, Jazz, instruments and M/O

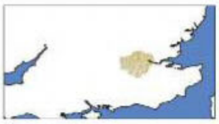
Fives ○
22 The Broadway, Leigh On Sea SS9 1AW
Tel: 01702 711 629
Email: pete@fives-records.freeserve.co.uk
Blues, Jazz, Indie, Country, Rock

Lost in Vinyl
20 Madgelene Street, Cambridge CB3 0AF
Tel: 01223 464882
All Genres

The Nevermind The Music Store
10 Chur ch Street, Boston PE21 6NW
Tel: 01205 369419
All genres

Slipped Discs ✋ ○
21 High St, Billericay CM12 9AJ
Tel: 01245 350820
Across the board

Vinyl Hunter ○
56 St Johns Street Bury St Edmunds, IP33 1SN
Tel: 01284 725410
Vinyl only



London

Casbah Records ✋ ○
The Beehive, 320-322 Creek Rd, Greenwich SE10 9SW
Tel: 0208 858 1964
Web: www.casbahrecords.co.uk or www.facebook.com/casbahrecordsatthebeehive
Rock n' Roll to Soul, Punk, Psych, new Indie, Old Skool Hip Hop and Reggae

Intoxica Records
11 Cecil Court, Charing Cross London, WC2N 4EZ
Tel: 44 207 836 6563
Email: intoxica@intoxica.co.uk
Web: www.intoxica.co.uk
'20th Century Vinyl - Originals & Reissues'

Rough Trade ✋ ○
130 Talbot Road, W11 1JA
Tel: 020 7229 8541
Email: shop@roughtrade.com
Web: www.roughtrade.com
Across the board

Rough Trade East
'Dray Walk' Old Truman Brewery, 91 Brick Lane London E1 6QL
Web: www.roughtrade.com
Tel: 0207 392 7788
Across the board

Sister Ray ✋ ○
34-35 Berwick Street W1V 3RF
Tel: 0207 7343297
Web: www.sisterray.co.uk
Over 24,000 items in our Soho store

Soul Brother ✋ ○
1 Keswick Road SW15 2HL
Tel: 020 8875 1018
Email: soulbrother@btinternet.com
Web: www.soulbrother.com
Soul/Jazz, Reissues, Rarities, M/O

Turnstyle Records
227 Streatham High Street London, SW16 6EW
Tel: 07930 402580

South

101 Collectors Records ✋ ◉
101 West St, Farnham
GU9 7EN
Tel: 01252 734409
Email: andyhib101@hotmail.com
Web: www.101collectorsrecords.co.uk
Rare, second-hand & new vinyl and CDs, inc. major re-issues, across all genres

The Compact Disc ◉
57 London Road, Sevenoaks
TN14 1AU
Tel: 01732 740 889
Blues, Jazz, World, Rn'B, Back Catalogue

Davids Music ✋ ◉
12 Eastcheap, Letchworth SG6 3DE
Tel: 01462 475 900
Email: andy@davids-music.co.uk
Web: www.davids-music.co.uk
Open 7 days a week. Across the board

Empire Records ✋ ◉
21 Heritage Close, St Albans
AL3 4EB
Tel: 07932 974864
All genres

Gatefield Sounds
70 High Street, Whitstable CT5 1BD
Tel: 01227 263337
Email: mikektba@hotmail.com
All genres

Head
269 The Glades, Bromley BR1 1DN
Tel: 0208 466 6335

Hot Salvation
32 Rendezvous Street,
Folkestone, Kent, CT20 1EY
Tel: 01303 487657
Email: hotsalvationstore@gmail.com
Vinyl store – All genres

Hundred Records
47 The Hundred, Romsey
Hants SO51 8GE
Tel: 01794 518655
All genres

Music's Not Dead ◉
71 Devonshire Road,
Bexhill On Sea TN40 1BD
Tel: 07903 731371
All genres

Pebble Records ◉
The Basement,
14 Gildredge Rd, Eastbourne
BN21 4RL
Tel: 01323 430 304
Web: www.pebblerecords.co.uk
Email: pebblerecords@btconnect.com

People Independent Music Shop
14a Chapel Street, Guildford
GU1 3UL
Tel: 01483 566007

Pie & Vinyl ◉
61 Castle Road, Southsea PO5 3AY
Tel: 07837 009587
Only vinyl (plus pies)

The Record Centre
37 Hill Avenue, Amersham, HP6 5BX
Tel: 01494 433311
Email: therecordshop@btconnect.com
All genres

The Record Corner ◉
Pound Lane, Godalming GU7 1BX
Tel: 01483 422 006
Email: sales@therecordcorner.co.uk
Web: www.therecordcorner.co.uk
Broad spectrum of music available in stock and to order. Also stocking sheet music and accessories + mail order.

Resident
28 Kensington Gardens,
Brighton, East Sussex BN1 4AL
Tel: 01273 606312
Across the board, new releases and extensive back catalogue. Friendly, helpful staff.

The Rock Box
15b London Road, Camberley
GU15 3JY
Tel: 01276 26628
Rock

Slipped Discs
57 High Street, Billericay, Essex
CM12 9AX

Smugglers records
9 king Street, Deal, Kent, Ct146hx
Tel: 07500114442

The Sound Machine
24 Harris Arcade, Station Road,
Reading RG1 1DN
Tel: 0118 957 5075
All genres

The Vault
1 Castle Street, Christchurch
Dorset BH23 1DP
Tel: 01202 488002
All genres

Vintage & Vinyl
57 The Old High Street, Folkestone
Kent CT20 1RN
Tel: 01303 246715
Vinyl only

South West

Blackcat Records
42 East Street, Taunton TA 13 LS
Tel: 01823 327701
Email: music@blackcat-records.co.uk
All genres plus second hand

The Centre for Better Grooves ◉
1c Cranbrook Road, Bristol, BS6 7BJ
Tel: 0773 663 8568
All genres

The Collectors Room
3 Endless Street, Salisbury SP1 1DL
Tel: 01722 326153
Email: collectorsroom@waitrose.com
Folk/Jazz/World/Blues

The Drift Record Shop
103 High Street, Totnes,
Devon TQ9 6SN
Tel: 01803 866828
Web: www.thedriftrecordshop.co.uk
All Genres

Head ✋ ◉
The Mall, 8 Union Gallery,
Broadmead, Bristol BS1 3XD
Tel: 0117 929 7798
All genres

Head ✋ ◉
Unit 6, Sovereign Shopping
Centre, High St, Weston-Super-Mare BS23 1HL
Tel: 01934 416262
All genres

Jam ✋ ◉
32 High Street, Falmouth TR11 2AD
Tel: 01326 211722
Email: info@jamrecords.co.uk
Web: www.jamrecords.co.uk
Jam is an independent retailer of music, books, DVDs and exceptional coffee

Phoenix Sounds ✋ ◉
Unit 6, Pearl Assurance House,
Queen Street, Newton Abbot,
Devon TQ12 2AQ
Tel: 01626 334942
Email: phoenixsound1@gmail.com
We are able to order any CD or DVD available anywhere in the world.

Raves From The Grave ✋ ◉
20 Cheap Street, Frome BA11 1BN
Tel: 01373 464666
Email: raves@btconnect.com
Web: www.ravesfromthegrave.com
vinyl and all types of music

Red House Records ◉
21-23 Faringdon Road, Swindon
SN1 5AR
Tel: 01793 526393
Email: info@redhouserecords.co.uk
Web: www.redhouserecords.co.uk
Vinyl only - new and second hand

Replayed Records ✋ ◉
3 Daisy May Arcade,
Swanage, Dorset
BH19 1
Across the board on two floors

Room 33 Records
97 Higher Bore Street, Bodmin,
Cornwall, PL31 1JT
Tel 01208 264106
All genres

Rooster Records ◉
98 Fore Street, Exeter
EX4 3HY
Tel: 01392 272009
Email: jaimie@jaimiefennell.wanadoo.co.uk
Web: www.roosterrecords.co.uk
Huge selection of new & used Vinyl, CDs & DVDs. All genres covered esp. psych, prog, jazz, soul, folk, blues, punk, metal & indie. Ordering service.

Sound Knowledge ◉
22 Hughenden Yard,
Marlborough
SN8 1LT
Tel: 01672 511106
Email: sales@soundknowledge.co.uk
2 floors, all genres, open 7 days

MOJO STORE OF THE MONTH

South

B-Side the C-Side
176 High Street, Herne Bay, Kent
Tel: 01227 360400
All genres

Owners Oz and Chris refurbished Bside the Cside into a modern retro themed record shop in to recapture the atmosphere of how record shops used to be in the 60/70's. So, they added features that reminded them of the past (e.g. listening booth). They also wanted our shop to be a place where you can relax, have a chat and browse in comfort, so they have a settee whereby partners of vinyl junkies can sit and read the latest MOJO and other music magazines. Other features are an Abbey Road themed entrance and a Pink Floyd 'wall' for well-known artists to sign. They also wanted to bring back the connection between music and local community so every 1st Saturday of the month they have live music in our shop. They also have the Bside the Cside 'vinyl club' which runs every month where like-minded vinyl junkies meet and socialise and just come along to share ideas and listen to vinyl.

B'SIDE THE C'SIDE
Vinyl • DVD's • CD's

NEW FROM PROPER MUSIC

MALTED MILK & TONI GREEN
MILK & GREEN

MALTED
MILK & GREEN
TONI

Memphis soul diva and former Hi Records star Toni Green together with Malted Milk, the grooviest funk combo on the European scene today, join forces on this explosive collaboration. They deliver a staggering album chock-full of bluesy and funky overtones. The Soul recording of the year! Available on CD and double vinyl.
UK live debut at Hoxton Bar & Kitchen 25th November
NUEVA ONDA

ALELA DIANE & RYAN FRANCESCONI
COLD MOON

ALELA DIANE & RYAN FRANCESCONI
COLD MOON

Together, these critically acclaimed singer-songwriters created a wintery melange of voice and guitar with intangible moods and resonances.
"Diane's voice has never sounded more soulful" – Q
"Diane & Francesconi strike an autumnal note with this beguiling voice, guitar and strings poseur" – MOJO
Album Of The Week – SUNDAY TIMES CULTURE
BELIEVE RECORDINGS

DAN BAIRD & HOMEMADE SIN
GET LOUD

DAN BAIRD
GET LOUD!
HOMEMADE SIN

Nashville's finest return with arguably their most complete album to date.
"Swaggering hooklines, bittersweet lyrics, great guitars and choruses to die for. Homemade Sin in a nutshell." – CLASSIC ROCK
Available on CD and luxury gatefold double vinyl.
See the band on tour throughout 2015/16.
www.danbairdandhomemadesin.net
JERKIN CROCUS RECORDS

JOHN MAYALL
FIND A WAY TO CARE

John MAYALL
FIND A WAY TO CARE

For over 50 years John Mayall has served as a pioneer of blues music, rightly earning him the title, "The Godfather of British blues". Record Collector says *"John Mayall fans must feel Christmas has come early."*
"Don't come to this album motivated by nostalgia or respect for Mayall's legacy. Embrace it because his present is just as compelling as his past."
– THE BLUES MAGAZINE (CLASSIC ROCK BLUES)
FORTY BELOW RECORDS

For more music news visit www.properdistribution.com
PROPER

The great escape

After an unhappy skirmish with pop stardom, Van Morrison's musical rebirth remains one of the greatest of all time. By Pete Paphides.

Van Morrison

★★★★★

Astral Weeks

RHINO/WARNER. CD

VAN MORRISON ASTRAL WEEKS

Asked in 2001 by MOJO's Barney Hoskyns what it was like to accompany Van Morrison on one of the most celebrated records of all time, Richard Davis was nothing if not blunt. "He never had a thing to say to us and we never said anything to him," recalled the double bassist.

Perhaps the most uncomfortable of truths surrounding *Astral Weeks* is the almost prosaic formality of its creation. And, for the first time, the studio chatter preceding one of the bonus tracks on this remastered reissue, helps bring that home: the sessioneer who can't hear anything in his headphones; producer Lewis Merenstein rushing to fix it; and then, Van himself, asking, "Want me to start right off?" As the group begin work on Beside You, it's just gone 9pm on September 25, 1968 and Cyprus Avenue and Madame George have already been recorded. Guitarist Jay Berliner has only just arrived though. No pleasantries have been exchanged. But it doesn't matter. As Morrison's paean to childhood innocence rises to a euphoric conclusion, Berliner pursues him with beautiful filigree improvisation.

Sealed off in the vocal booth, you wonder if Morrison, 23, was able to process this dramatic upswing in his fortunes. Exiled from New York after the widow of his old label boss Bert Berns let it be known that she held his behaviour responsible for her husband's death, Morrison had been reduced to scratching a living playing Massachusetts coffee houses. Recordings of Beside You and Madame George that predate *Astral Weeks* tell you what he was straining at, but the accompaniments are mired in R&B orthodoxy. For all of that, though, they were enough to intrigue the jazz-schooled Merenstein, who agreed to meet Morrison with a view to making a record. "The first tune he played was Astral Weeks," the producer recalled in 2009, "…my whole being was vibrating… I knew he was being reborn."

It's incredible to think that Merenstein saw the central conceit of the album with a clarity that might even have eluded the singer at this stage. The casting of the ensemble – Berliner, Davis, Connie Kay of the Modern Jazz Quartet, flautist John Payne (Morrison's live sideman, who hustled his way onto the record) – relieved Morrison of having to worry about anything other than his own performance. This was the opposite approach to that deployed by Berns a year earlier with *Blowin' Your Mind!* Whereas that record's ersatz psychedelic sleeve was an attempt to paste Morrison onto the *Zeitgeist*, *Astral Weeks* saw Merenstein choosing jazz players who took no interest in pop. In the short term, that decision hampered its performance, but 47 years on, it's key to the album's timelessness.

Among the other songs recorded that first night are the two most firmly rooted in Morrison's youth. Cyprus Avenue and Madame George play out like separate instalments from the same fever dream. The former details the autumn leaves falling one by one and the "rumbling station where the lonesome engine drivers pine" – but this is mere scenery in the theatre of Morrison's adolescent torment: "My tongue gets tied every time I try to speak." On Madame George, Morrison's longing finds a more tangible focus, thanks to its titular star, apparently based on a great aunt who lived nearby. Over 10 minutes, the poetic awakenings of a wide-eyed ingénue – the "clicking, clacking of the high-heeled shoe"; "in the corner playing dominoes in drag"; "throwing pennies at the bridges down below" – rise and dissipate like smoke sculptures.

Here and elsewhere, it isn't hard to see why Davis's availability was foremost in Merenstein's mind when scheduling the sessions. On the title track, Davis sets the pace, his gambolling bassline a thrilling portent of the adventures to come. He performs a similar role on the utopian love fantasy of Sweet Thing, abetted this time by the vertiginous peaks of Larry Fallon's string arrangement. But when Davis really lets rip – punching out a counter-melody alongside ecstatic (overdubbed) brass stabs on The Way Young Lovers Do, the effect is even more dazzling.

However, the headline news surely comes with the answer to a mystery that has long preoccupied fans. On the original album, pronounced fades signal the endings of Ballerina and Slim Slow Slider. Asked if tapes of the longer versions existed, Merenstein responded, "Not that I know of." Yet here they are. Ballerina was apparently a song that dated back to the dying days of Them, but in the space that *Astral Weeks* inhabits – between physical longing and spiritual belonging; between rejection and redemption – it's an indisputable highlight. The synergy of vibraphone and swirling strings frames a performance of sustained rapture from Morrison. Even at a minute longer, it shows no sign of outstaying its welcome.

Even without knowing what was lost, it was always Slim Slow Slider that seemed to take the more brutal edit. Long thought to have ended with a free-form jam, what has lain in the vaults is far more interesting. The baroque flourishes of the preceding songs are all absent on Slim Slow Slider. Whatever trip is represented by the rest of *Astral Weeks*, it's clear that this clammy comedown isn't part of it. "I know you're dying, baby," sings Morrison. "And I know you know it too." Beyond the original fade, Payne and Davis now step into the foreground with a minute of plaintive improvisation, before Morrison gently brings the song to a close with a refrain of "Glory be to Him".

Whether Merenstein made the right call will no doubt spur intense debate. Really, it's like comparing an ellipsis to a full stop. *Astral Weeks*' place in history goes against everything we have grown up believing about how great music is created. The rock'n'roll monomyth has taught us to imagine that the best records are an expression of the shared experiences of those playing it. And yet, in two sessions, this is what a bunch of strangers created together. With every passing year, that seems a little more miraculous.

KEY TRACKS

- Cyprus Avenue
- Sweet Thing
- Ballerina (long version)

"SEALED OFF IN THE VOCAL BOOTH, YOU WONDER IF MORRISON, 23, WAS ABLE TO PROCESS THIS DRAMATIC UPSWING IN HIS FORTUNES."

BANG
BROWN EYED GIRL
VAN MORRISON

BACK STORY: POWER, POP.

- Just one year before recording *Astral Weeks*, Van Morrison had achieved pop star status in the US, thanks to Brown Eyed Girl which gave him a Billboard Top 10 hit. However, within two months of this release, Morrison had fallen out with his label boss Bert Berns over the rush-release of the *Blowin' Your Mind!* album. After Berns died in December 1967, the impresario's colleague Carmine 'Wassel' Denoia hunted down Morrison in a Times Square hotel, prompting the singer, his soon-to-be wife Janet Planet and her baby son to flee for Massachusetts.

Getty Images

Van Morrison performs at a Warner Bros party at Steve Paul's Scene club in New York on January 27, 1969, a few months after *Astral Weeks'* release.

Underworld

★★★★

Second Toughest In The Infants

UNIVERSAL. CD/DL/LP

Expanded to 4-CDs, Romford trio's second dirty epic.

Underworld called their 2000 live album *Everything, Everything* with good reason. A phrase from their track Cowgirl, it flagged up their obsessiveness, their expansiveness, the lyrics lifted from Karl Hyde's compulsively kept notebooks. No wonder, then, that one disc of this reissue contains seven versions of Born Slippy (Nuxx), following their best-known song from transitional studio version towards its final epiphanic form. While the process reflected here, and on the other discs of B-sides and remixes, is fascinating, it doesn't overwhelm the core material of 1996's *Second Toughest In The Infants*, spinning further down the urban wormhole Underworld opened up with 1994's *Dubnobasswithmyheadman*. A potent combination of sculptural techno heft and fight-or-flight volatility, it hits flashpoint after flashpoint – opening suite Juanita: Kiteless: To Dream Of Love, the rhythmic performance-poet punch of Confusion The Waitress, the flammable Pearl's Girl. After nearly 20 years, the relentless forward motion hasn't stilled.

Victoria Segal

Billy Cobham

★★★★

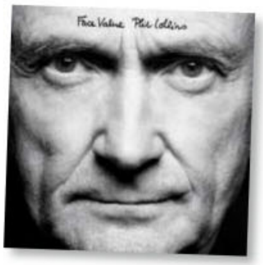
The Atlantic Years 1973-1978

RHINO. CD/DL

Boxed retrospective of drum maestro's pivotal years.

With his gargantuan drum kit (resembling a small mountain, it included two bass drums, a multitude of tom toms and a giant gong), Billy Cobham stood out on-stage from other drummers in the 1970s. Even more impressive was his sound, combining the raw, high-decibel power of rock and the nuanced subtlety of jazz. He was still playing cosmic jazz-rock in the Mahavishnu Orchestra when he unveiled his debut solo album *Spectrum* in 1973, which opens this tastefully packaged 8-CD overview of his Atlantic tenure. Including the brilliant Stratus, whose throbbing bass line was filched by Massive Attack on Safe From Harm, *Spectrum* is jazz-rock at its edgiest, but Cobham's subsequent albums (including *Crosswinds* and *Inner Conflicts*, included here) are not quite as potent. The drummer's 1976 live album with keyboardist George Duke is also present, among much bonus material.

Charles Waring



Phil Collins

★★★★

Face Value

ATLANTIC. CD/DL/LP

The birth of a superstar.

It was with some reluctance that Genesis drummer Phil Collins accepted an additional role in the band, as lead vocalist, following Peter Gabriel's exit in 1975. "I just wanted to be the drummer," Collins explained. Even so, as a singer he's not done badly. With Collins fronting the operation, Genesis sold more than 100 million albums. As a solo artist, he's sold 150 million. 1981's *Face Value* was his first solo record, and remains his best. His range was broad, from soul-pop to Eno-inspired ambient rock. The album's emotional core consisted of songs informed by the failure of his first marriage: In The Air Tonight the most famous, darkly atmospheric and featuring the mother of all drum breaks. The only misstep: a clunky version of The Beatles' Tomorrow Never Knows. This expanded format adds demos and live tracks, but little of interest.

Paul Elliott

Various

★★★

Love & Affection: More Motown Girls

ACE. CD

Second volume of rarities by Motown sisters, 1962 to '69.

Twenty of the 25 tracks here are previously unissued and the standard is incredibly high. Brenda Holloway's 1966 Reassure Me That You Love Me, written by Cosby, Moy and Valvano, pulses with a straight-from-the-heart emotion; her cover of Jackie Wilson's Lonely Teardrops, recorded in 1964 and first issued last year as a download, is pure Adam's-apple-jump melodrama. Barbara Randolph's My Love Is Your Love (Forever) balances pop exigency with feeling over a typical Hitsville rhythm – it's likely the recording was her on-the-job audition for the label in 1966. Gladys Knight's take on The Supremes' Any Girl In Love, also from '66, is defined by soulful energy and passion; her take on Ivy Jo Hunter's The Things Time Can't Erase is equally ace and initially intended for Marvin Gaye, is ripe for discovery as a Northern soul floorfiller.

Lois Wilson

Fela Kuti

★★★★

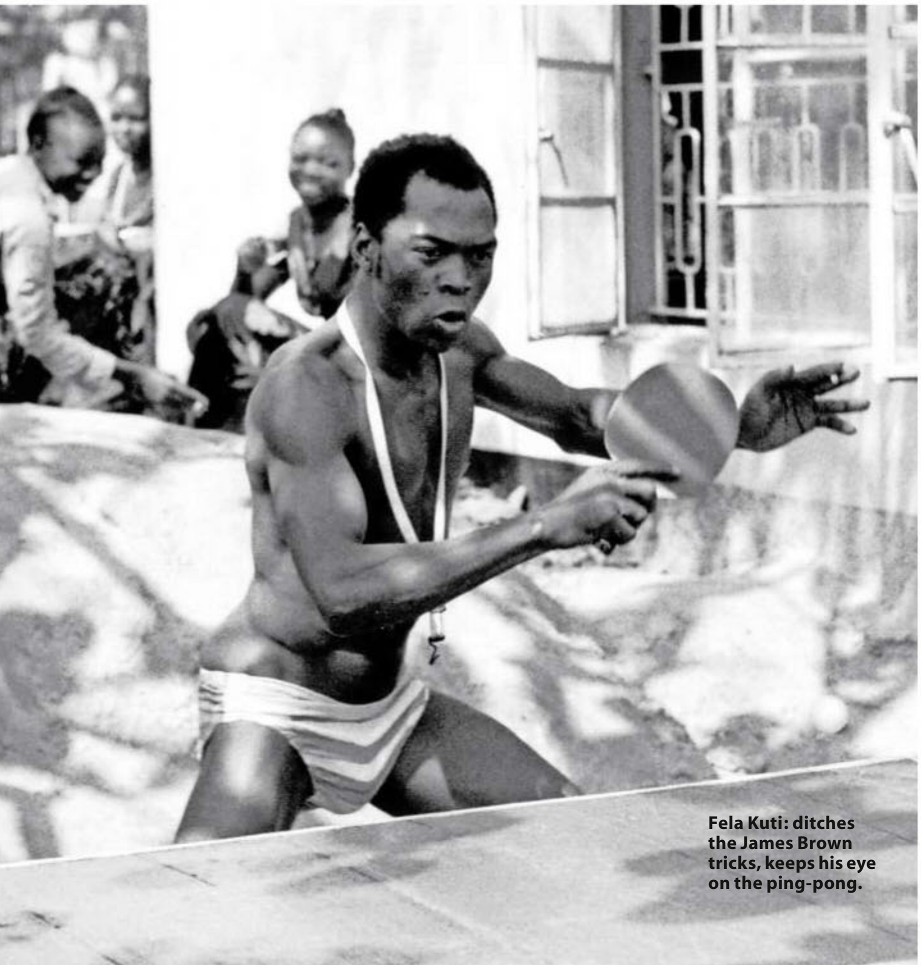
Music Of Fela – Roforofo Fight

KNITTING FACTORY. LP

It's 1972, and a Lagos bandleader has decided it's time for a change.

The Fela reissue programme never sleeps, but with another six newly released on vinyl (including *Alagbon Close* and *Na Poi*), it's the earliest that gets the "If you only buy one…" tag. In 1972, Fela reimagined his sound without all the tricks he'd picked up from James Brown; if previous LP *Shakara* was funk, *Roforofo Fight* heralded the arrival of Afrobeat. This tale of a fight over nothing begins at a gallop while Kuti argues with himself before giving away to the horns, with Fela (tenor and alto) and Tunde Williams (trumpet) pushing each other hard. The original Nigerian version, a four-track double, was cut in half for foreign consumption, so the second side of this reissue has only Go Slow, a metaphor suggesting traffic chaos indicated social breakdown – it wouldn't be long before Fela was on the authorities' most-wanted list.

David Hutcheon



Fela Kuti: ditches the James Brown tricks, keeps his eye on the ping-pong.

Manicured Noise

★★★

Northern Stories 1978-80

CAROLINE TRUE. LP

Beautifully presented vinyl monument to short-lived Mancunian post-punk trailblazers.

Steve Walsh was a London punk scenester (and former bandmate of Sid Vicious in The Flowers Of Romance) who moved to Manchester before doing so was either profitable or popular. In any other city the band he formed there might've ended up as a mere historical footnote, and in Moscow 80 – a ska-tinged instrumental flash-forward to the Olympics that Britain would officially boycott – *Northern Stories 1978-80* does feature at least one contender for the title of 'ultimate turn-of-the-decade time capsule moment'. But as this lovingly collated assemblage of singles, Kid Jensen session tracks and resonant leftovers ticks off its own personalised post-punk checklist (50/50 gender balance – check; skronky sax – check; blatant Chic-lifts – check) it leaves behind as powerful a sense of what would be lost in the subsequent musical evolution of Tony Wilson's home city as of what would be gained.

Ben Thompson

Bob Marley & The Wailers

★★★

The Complete Island Recordings

ISLAND. LP

Eleven classic Marley albums, re-pressed on heavyweight vinyl.

Rightly feted as "the first Third World Superstar", Bob Marley is one of the most iconic figures of the 20th century, and his presence is still greatly missed nearly 35 years after his passing. The series of Bob Marley & The Wailers albums released by Island Records during the 1970s is, of course, the best-known work of the group's voluminous career; it has also always been the most widely available, which might call into questions the need for this 11-LP box set, except that the work has truly stood the test of time, and vinyl heads will rejoice in the re-presses being audiophile quality, each with 180-gram weight. *The Collector's Edition* has the added bonus of some archive photographs and a custom slip-mat, all housed in a massive metal Zippo replica; minor points deducted for no accompanying written material.

David Katz

Get down and get with Slade: (clockwise from top left) Jim Lea, Noddy Holder, Don Powell, Dave Hill.

Barry Plummer

Look wot they dun

All the hits, stiffs and daft outfits: a luxury vinyl box set of their four albums and mega singles. By John Harris.

Slade

★★★★

When Slade Rocked The World 1971-1975

SALVO. CD+LP

WHEN
SLADE
ROCKED THE WORLD
1971 - 1975

SLADE'S PEAK period may have arrived in the age of the landmark LP – *The Dark Side Of The Moon*, *Ziggy Stardust* et al – but they arrived almost as an antidote to it. The pop single was their métier, and Top Of The Pops their chosen means of communication. As if to prove the point, their quintessential album remains the de facto 'greatest hits' they got in early: *Sladest* was released in late 1973, featured five Number 1s, and went gold inside a fortnight.

All those mega A-sides are included in this, set on specially-pressed 45s, but the main feature here is the four proper albums they put out between 1972 and '74: remastered, pressed up on the obligatory heavyweight vinyl, and also squeezed – or rather, skweezed – onto two CDs. All of them attest to a band who were more virtuosic than their reputation as spangly oiks would suggest. This may be the first ever Slade review to pay tribute to Jim Lea's gymnastic bass parts, but they are frequently a thing of wonder; equally, the buffing-up job decisively reveals Noddy Holder's vocal prowess – John Lennon at full pelt, only more so – to be little short of supernatural.

Behind the hit singles lay a band who had a more earnest alter-ego. 1972's in-concert LP *Slade Alive!* highlights their serious side via covers of songs by Ten Years After and Steppenwolf; and on the three sets that follow, they return time and again to muscular, blues-tinged stuff that, in keeping with their West Midlands roots, falls just short of heavy metal. The sheer attack suggests punk rock may've been stirring in here somewhere, and the sense of prophets without honour is confirmed by the fact that every element of the Slade approach – slap-back echo, crunchy guitars, winning choruses – was appropriated by era-defining chancers Kiss, something that arguably killed any chance of the US success that Slade craved.

By the time they'd spent most of 1975-76 vainly trying to break through in the States – and, in one tragi-comic turn, working as Kiss's support act – their star was clearly fading, though the early stuff attests to how good they could be. *Slayed?*, released in November '72, is not quite great art, but it's a masterclass in roaring to a start, and then barely letting up: How D'You Ride is as almost full of vim and infectiousness as their prime-period singles, and their metal-esque side is highlighted by a fierce cover of Janis Joplin's Move Over. *Old New Borrowed And Blue* (1974) feels much more tentative and patchy, presumably thanks to its creation in the wake of the hideous car accident that robbed drummer Don Powell of his short-term memory, and rather pushed him to the back of the Slade sound: there's a defiant show-stopper titled We're Really Gonna Raise The Roof, but proof of a rising sense of sadness and unease in the old-school ballad Everyday. They matured, in their own imperfect way, with the soundtrack to 1975's brilliant movie Flame: producer/manager Chas Chandler's pop tricks – handclaps, massed boot-stomps – are nowhere to be heard, and in among some brazen filler (Standin' On The Corner reduces their basic formulae to hackwork), the main event is How Does It Feel, an evocation of burn-out and regret that stands as their single greatest creative achievement.

The surrounding package's biggest treat is a reprint of the 1975 paperback by the master of fan-books George Tremlett, which repeatedly shines light on a group whose feet arguably remained far too glued to the ground. On page 102, for example, Dave 'Superyob' Hill says this: "American food is awful. Me, now I like salads – and to me a salad is a nice bit of meat, maybe some cheese… some lettuce, cucumber onions, a few radishes." Radishes! He goes on: "But if you ask for a salad in America… they drown your plate with some foul sauce."

Then comes the killer pay-off, attesting to the heartfelt recognition in Far Far Away that "the call of home is loud", and why Slade were never going to be Led Zep adventurists: "You can never get an English breakfast over there."

Sharps
MELBOURNE SHARPS

Bad hair days: Sharpies' the word for coiffure when Oz-yobs ruled, OK?

BACK TO THE RIVER MORE SOUTHERN SOUL STORIES 1961-1978

Various

★★★★

Back To The River

KENT SOUL. CD/DL

Second volume of Southern soul's roots and branches.

Subtitled *More Southern Soul Stories 1961-1978*, and following Kent's *Take Me To The River* and *Fame Studios Story*, this set gathers 75 tracks on 3-CDs, each disc sketching an aspect of the genre via the famous (Otis, Aretha) and the forgotten (Terrie & Joy LaRoy?). CD1, *Muscle Shoals-Memphis Redux*, focuses on the two deepest wells of Southern soul and this time women's voices impress (Betty Lavette, Dee Dee Sharp, and Mary Wells among them). CD2, *Southern Routes*, scours from Florida and Louisiana to Texas and California, Joey Gilmore's Somebody Done Took My Baby And Gone and Reuben Bell's Asking For The Truth (the pay-off: "but praying for a lie") among many memorable sides. CD3, *Going Back Home*, spotlights Southern singing recorded in the north as in Roy C's I Found A Man In My Bed, from New York, and from Los Angeles, Little Richard's I Don't Know What You Got But It's Got Me, the one with J Hendrix on guitar. Exhilarating stuff.

Geoff Brown

Sun Ra And His Arkestra

★★★

To Those Of Earth… And Other Worlds

STRUT. CD/DL/LP

Gilles Peterson presents a 34-track slice through Sun Ra's giant legacy.

Sun Ra's music developed in an unpredictable way from the 1950s to the '90s, constantly mixing up combinations of idiosyncratically arranged big band compositions, soulful vocal music and the extremities of experimentation and improvisation. The 1955 doo wop song Dreaming – as The Cosmic Rays – reminds us of the diverse singles Ra put out on his El Saturn label, but on Sun Song from 1957 we're straight in uncategorisable territory with percussion, tubular bells, flute and electric keyboards. Whereas CD1 is excellent throughout, the second CD features a generous helping of Ra's space chants, like Somebody Else's Idea and Make Another Mistake. They are great bookends for ensemble skronk-outs, but Peterson has avoided Ra's really freaky stuff and these melodically slight pieces become tedious played in succession. The collection ends with a live vocal extract of Space Is The Place, which peters out uneventfully.

Mike Barnes

GILLES PETERSON PRESENTS
SUN RA AND HIS ARKESTRA
TO THOSE OF EARTH AND OTHER WORLDS

Beat Happening

★★★★

Look Around

DOMINO. CD/DL/LP

Ace compilation celebrates US indie's founding fathers (and mother!).

With muscle-bound hardcore dominating America's emerging punk network circa '82-83, it took bottle to be Beat Happening. Barely able to hold down a tune, let alone play fast, and rarely even arriving at gigs with their own drum kit and guitars, this trio from Olympia, Washington took punk's DIY ethos to new heights. Freak leader Calvin Johnson nurtured a resolutely small-scale alt-scene around his K label, massively influencing Kurt Cobain. When grunge happened, BH wilfully missed the boat, splitting in '92. As *Look Around* proves, they had tunes to die for: echoes of Moe Tucker when stumbling sticks-woman Heather Lewis sings; behind Johnson's baritone-quavering, Jonathan Richman-esque child-like romance lurks lurid sexuality – Bewitched and Nancy Sin ("won't you let me in?") have a rockin' raunch, less cutesy-pie, more Cramps. Equally influential on Belle & Sebastian and The White Stripes, Beat Happening's gear should be on every post-millennial indie-hipster's shelf.

Andrew Perry

Various

★★★

When Sharpies Ruled

FESTIVAL. CD/DL/LP

Aussie 1970s glam – including AC/DC's Phil Rudd and Hey Spunky by Finch.

Sharpies were an Oz-yob youth cult of powerfully primordial dimensions – a sun-tanned, beer-lubricated take on A Clockwork Orange, with a nasty micro-mullet hairstyle. But if the look suggested an ocker variant on UK skinhead culture, the soundtrack took in full-on glam rock. There's some gritty rocking here – future AC/DC drummer Phil Rudd maintains earthbound Aussie verities as part of Buster Brown, while an of incarnation of Angry Anderson's Rose Tattoo features impressively grim nomenclature: Dallas 'Digger' Royall, Geordie Leech and Mick Cocks. But, fighting bloke-ish boogie basics, the best tracks are surprisingly androgynous, including the lurchingly camp Supernaut with I Like It Both Ways. Early AC/DC singer Dave Evans also does well, with Rabbit and their playful glam eruption Wildfire.

Roy Wilkinson

Laraaji

★★★★

Ambient 3: Day Of Radiance

GLITTERBEAT. CD/DL/LP

Shimmering, meditative, Eno-produced soundscapes, from 1980.

In the summer of 1979, Philadelphia-born musician, yoga practitioner and sometime stand-up comic Edward Larry Gordon (aka Laraaji) was busking on his autoharp in Manhattan's Washington Square Park when Brian Eno strolled by. Enraptured by the empyrean sound, the producer dropped his phone number into Gordon's hat and within weeks the pair were cutting *Day Of Radiance* together. The most ecstatic release in Eno's Ambient series, and arguably the missing link between ambient electronica and the burgeoning new age scene toward which Laraaji would subsequently err, the album proffers a translucent marriage between Gordon's iridescently strummed and hammered zithers and Eno's deep focus reverb effects. Unfurling over five lengthy, steady state essays, divided into two sections, The Dance and Meditation, this is texturally detailed yet cloud-like music that remains as exotic and immersive as anything in which Eno has ever had a hand.

David Sheppard

Various

★★★

This Record Belongs To

LIGHT IN THE ATTIC. CD/DL/LP

Mom… and pop – too-cool-for-school rebranding of childhood music.

Softened corduroy, untied sneakers, a peanut butter smear on the nose: this child-friendly set is indebted to the vintage Sesame Street aesthetic, as underlined by the presence of The Pointer Sisters' Pinball Number Count and Kermit The Frog's Rainbow Connection. But is it entirely for the kids? Released in conjunction with Third Man Records, who are issuing a children's turntable, and illustrated by a short story about magical vinyl, it feels targeted at parents who would like to erect a cultural isolation unit around their offspring to avoid Little Mix-omatosis. Aside from Bobby Bare's glutinously sentimental Daddy What If, it's all very charming – who wouldn't want to expose impressionable minds to Nina Simone's You Can Sing A Rainbow, Woody Guthrie's Dance Around or Vashti Bunyan's Diamond Day? – but the implication that children can be inoculated, measles-like, against One Direction remains dubious.

Victoria Segal

Mikael Tariverdiev

★★★★

Film Music

EARTH RECORDINGS. CD/DL/LP

Rewarding three-volume compilation of Russian composer's soundtrack work.

Almost completely unknown outside Russia, Mikael Tariverdiev was the country's most prodigious film scorer. A former student at the Tbilisi Academy of Arts, he came to wider attention in 1964 when he soundtracked Mikhail Kalik's coming-of-age film Do Svidaniya Malchiki. Over 130 commissions followed, including spy mini-series Semnadtsat Mgnoveniy Vesny, The Irony Of Fate and Letnie Iyudi, as he shape-shifted against the Soviet academic establishment with breezy piano-led vaudeville, jazz, blues, opera, ballet and self-sung chamber vocal cycles not a million miles from the great French *chansonniers*. The breathtaking scope of this three-disc set, curated by The Real Tuesday Weld's Stephen Coates with crystal clear transfers from Tariverdiev's own reel-to-reel recorder, is a rich treasure trove that fascinates and entices in equal measures.

Andy Cowan

VINYL PACKAGE OF THE MONTH

TRUCKDRIVER, GLADIATOR, MULE
NEKO CASE
MIDDLE CYCLONE

Neko Case

Truckdriver, Gladiator, Mule

ANTI . **LP**

Neko Case's carefully considered, solipsism-trouncing appetite for cover versions is unmistakable trawling through this eight album box. What's really impressive, though, is the way her own material grows to campaign against the lyrical clichés of traditional country, yet never quite severs a cherished umbilical cord to Patsy, Loretta and Wanda. From the cow-punk, Lone Justicey leanings of 1997's *The Virginian* through to such thematically sophisticated career highs as 2006's *Fox Confessor Brings The Blood* and 2013's *The Worse Things Get…* the mover and shaker is the earthy, untethered voice which the teenage Neko hid away playing drums for punk acts such as The Propanes and The Weasels. Being in a band/a singer is "WAY more strange than you imagine", the songwriter opines in her sleevenotes. It might explain why she's been so compelling for so long. Comes with 80-page Neko-curated photo book and illustrated slipmat. *James McNair*

LEGENDS OF OLD-TIME MUSIC
COUNTY 6001
FIFTY YEARS OF COUNTY RECORDS
A FOUR CD COLLECTION

Various

★★★★

Legends Of Old Time Music

COUNTY. **CD/DL**

County Records celebrates 50 years of fascination with traditional Southern music.

In the summer of 1968, musicologists Richard Nevins and Charles Faurot, prompted by County Records' Dave Freeman, began a journey throughout America's south to document the traditional sounds of such musicians as Dee Hicks, an illiterate who, nevertheless, could recall the lyrics of over 400 ballads, plus scores of others. Many were total unknowns, while some proved legendary, such as Lily May Ledford, who sang for King George VI in 1939. The songs recorded were equally diverse, ranging from old familiars like John Henry and Man Of Constant Sorrow, the latter delivered in brittle a cappella by Delta Hicks, through to such reminders of rural life as Brushy Fork Of John's Creek and Jenny Hang The Kettle On. These 113 performances, collected by Nevins, Faurot and others, retain for posterity the sounds of individual and string band performances that, without County's diligence, might have been lost forever.

Fred Dellar

Doug Hream Blunt

★★★★

My Name Is

LUAKA BOP. **CD/DL/LP**

Cult stoner compiled by the people who brought you William Onyeabor and Tim Maia.

For someone no more than adequate on guitar, Doug Hream Blunt does a mean approximation of Jimi Hendrix's more blissed-out moments, whether intoning "I got to be mellow" on Whiskey Man or frequently abandoning surreal lyrics for an out-of-key solo. This is what happens when you put together a band of musical virgins at evening class and briefly capture some magic. Giving the impression weed and women were all he ever wanted, the chilled San Franciscan has become the focus of a crate-digger cult over the past half decade, attracted by the fact the honest simplicity of his recordings, laid down in the late 1980s (he can't remember exactly when), never undermines their surefooted, trance-like grooves. He is accompanied by possibly the worst garage band ever, technically, but this is a terrific record.

David Hutcheon

MY NAME IS
Doug
HREAM BLUNT
Gentle Persuasion

Merritt award: Scott Fagan, Stephin's singer-songwriter dad.

Damon Runyon Jr

Trevor Jackson Presents…

★★★★

Science Fiction Dancehall Classics

ON U SOUND. **CD/DL/LP**

Electro 'Underdog' flags up Adrian Sherwood's beyond-reggae credentials.

The 1983 shooting of Prince Far-I, the gruff JA DJ who'd mentored Adrian Sherwood through his early production career, so sickened the twentysomething from High Wycombe that he all but abandoned reggae, and its culture of violence, for the ensuing few years. Trevor Jackson's 27-track anthology of Sherwood's mid-'80s output shows how his anger was channelled into a more exploratory sound, founded on electro beats often amped up to industrial-machinery levels of cacophony. His stuff with the former Sugar Hill Gang musicians (as Tackhead and Mark Stewart's Maffia) ranks as some of the most brutal music ever – the latter's The Wrong Name And The Wrong Number certainly rubber-stamps that. Equally worth reinvestigating is how that tough aesthetic infiltrated his on-going jams with dub nuts like Ari Up's New Age Steppers. If ever the phrase 'no pain, no gain' defined an album's hostile pleasures, it's this one.

Andrew Perry

Everything But The Girl

Walking Wounded

★★★★

Temperamental

★★

EDSEL. **CD**

Transformed duo's lullabies of clubland.

After Tracey Thorn's appearance on Massive Attack's Protection and the global success of Todd Terry's remix of Missing, Everything But The Girl found themselves on a surprise trajectory away from their enduring image as pair-bonded, leftist, literary jazz-pop sophisticates. 1996's *Walking Wounded* and 1999's *Temperamental* – their final records as a duo and their last two releases to receive the bonus-track treatment – show them redefining their space, swapping bedsit, bar and library for dancefloor, taxi and club. Their core values remained through the Dillinja and Photek remixes, however: Thorn's steady, unshowy voice navigating the night-out debris, the grown-up lyrics of Wrong or Flipside indicating the transformation wasn't quite as fundamental as it seemed on the surface. *Temperamental* meanders and loses atmospheric impact as a result, but *Walking Wounded*'s late flourishing shows a band comfortable in their skin, not just shedding it.

Victoria Segal

Thelonious Monk

★★★★

The Complete Columbia Live Albums Collection

COLUMBIA/LEGACY. **CD/DL**

Jazz's original cat in a hat captured in concert.

THELONIOUS MONK

1962 was a watershed year for Thelonious Monk. Then 45 years old and battle-scarred from years of trying to gain public acceptance with a dissonant, idiosyncratic style that many found incomprehensible, he finally hit the jackpot when he was signed by affluent major label Columbia. In the six years that the pianist/composer was with them, he went from cult obscurity to celebrity but did it without compromising or diluting his aesthetic vision and musical values. This superb 10-CD retrospective consists of five in-concert double albums, two of which, *Live At The It Club* and *Live At The Jazz Workshop*, both recorded in '64, failed to get a release in Monk's lifetime. Overall, the audio quality is superb, vividly bringing Monk back to life with dynamic performances that have lost none of their magic and vibrancy over time.

Charles Waring

Scott Fagan

★★★★

South Atlantic Blues

SAINT CECILIA KNOWS/LIL'FISH. **CD/DL/LP**

Late-'68 oddity from Stephin Merritt's father.

Despite being issued by Atlantic offshoot Atco and the support of Doc Pomus and Mort Shuman, Scott Fagan's 1968 solo album sank with barely a trace. It's not hard to hear why. *South Atlantic Blues* is an intense singer-songwriter experience akin to Tim Hardin's *Suite For Susan Moore And Damion* and the 1968 *Dino Valente* album. Fagan was an anomaly though. His wavery, strangled voice is constricted. His songs were framed like Southern soul, yet arranged minimally to showcase gospel-like melodies and electric piano. An extraordinary album, it was as obscure as Fagan's story, admirably told in the booklet: an on-the-skids, boho, Virgin Islands life. However, the bio threatens to overshadow the music. The booklet's interview is by Magnetic Fields' Stephin Merritt, Fagan's until recently long-lost son. CD-only bonuses of Fagan's 1965 demos for Pomus bolster a brilliantly eccentric work.

Kieron Tyler

SCOTT FAGAN
SOUTH ATLANTIC BLUES

FILEUNDER

Smiley culture

It's as if 1990 never ended. By **Jim Irvin**.

Rave's tribal elders: The Stone Roses sum up the '90s.

How's the acid house revival treating you? Elements from the era are audible everywhere at the moment, young producers hankering, perhaps, for the directness of Atari-driven pop. It's amazing what was achieved with a few megabytes of ROM and some MIDI cables. Check out Haus by CamelPhat for a headrush back in time.

Whatever one's feeling from this distance about The Stone Roses (was any band more overrated?), there's no doubting their importance to their audience, nor their enduring influence – listen to Communions from Denmark or DMAs from Australia to hear those melodies and textures being employed by young bands from far away. And the Roses' reach has extended to the big screen. The recent Spike Island movie adopted a likeable rose-tinted grittiness, capturing the pathos as well as the buzz of that period, doing for cusp-of-the-'90s baggy what That'll Be The Day did for cusp-of-the-'60s rock'n'roll.

Better still, This is England '90, Shane Meadows' final chapter (he says) in his saga of the tribes of the late 20th century, which just ended its run on Channel 4. The soundtrack album (Universal, ★★★★) is an evocative ride through that year when indie and rave culture blurred into one writhing subset. If you're familiar with the original *This Is England* soundtrack you'll recognise the format: snatches of dialogue from the series and themes by composer Ludovico Einaudi mixed with contemporary hits. The Roses' Fools Good was perfect in that moment, Happy Mondays' Step On an aptly scrappy mash-up of ancient and modern: John Kongos and Italo house piano. The La's There She Goes, describing a drug encounter with chilling affection, feels particularly timeless, while Adamski's moody Killer – with a career-making vocal by Seal – feels remarkably current. Norman Cook's dancefloor debut, Beats International's Dub Be Good To Me has aged OK, and 808 State's melody-free Cubik still functions as an industrial-strength call to the floor. Throwbacks to the original movie's skinhead theme and reggae bias come from Kiko Bun's version of The Maytals' 54-46 Was My Number.

Wrapping it up is a new work, God Song – used during a harrowing scene, a drug-addled gang-bang in a caravan – a mesmeric bass-driven pulse that becomes increasingly tense. The anguished vocal is by Gavin Clark, former frontman of Sunhouse and Clayhill, a close friend of Meadows, whose work has featured in many of his films (Clayhill's cover of The Smiths' Please, Please, Please, Let Me Get What I Want closed This Is England). Clark died earlier this year. Taken from an excellent new album, *Evangelist*, recorded with Toy Drum (two former members of UNKLE), God Song punctuates this smiley set with a reminder that hedonistic times are often the prelude to a comedown.

THIS IS ENGLAND '90
ORIGINAL SOUNDTRACK

"WAS ANY BAND MORE OVER-RATED THAN THE STONE ROSES?"

LFI/Photoshot

Allman Brothers Band
5 Classic Albums

The Allman Brothers Band
★★★★
5 Classic Albums
ISLAND/DEF JAM. CD

For once,'*Classic*' isn't misplaced. Duane A drips guitar gold, as Dickie Betts shadows. A subtler, bluesy strain of Southern rock with the brilliance of the live *At Fillmore East* a catalogue, and genre, stand-out. *GB*

ASHFORD & SIMPSON
Come as you are

Ashford & Simpson
★★★
Come As You Are
BBR. CD

Latest in BBR's series of Nick & Val's Warner Bros LPs, this, the third, from '76, peaks at ballad Believe In Me and Somebody Told A Lie. Gospelly Tell It All, It Came To Me good; but their best tunes went to others, for now. *GB*

Nirvana
★★★★
Nirvana
UNIVERSAL. DL/LP

Originally released in 2002 after a prolonged legal stand-off between Kurt Cobain's widow and former bandmates, this 14-track comp returns on heavy 45rpm double vinyl. All the hits plus You Know You're Right, their last recording. *KC*

THE ONLY ONES

The Only Ones
★★★★
Even Serpents Shine
FLOATING WORLD. CD

Never really punk, Peter Perrett's Only Ones were melodic, edging into power-pop, with the odd guitar solo, even. They couldn't last. But this, their second and finest album provides a reason for the band's existence. *FD*

The Stairs
★★★
The Great Lemonade Machine In The Sky
VIPER. CD

Mersey R&B/psych cults, revisited: fans will thrill to '87-94 live tracks, demos and outtakes, including songs recorded at Toe Rag and on Lee Mavers' Helios desk, and ask, why did they stop? *IH*

the stranglers
ORIGINAL ALBUM SERIES

The Stranglers
★★★★
Original Album Series
PARLOPHONE. CD

Bargain-priced 5-CD box of The Stranglers' 1978-81 journey beyond punk, their greatest period: includes *Black And White*'s dystopic future-grind and *The Raven*'s edgy elegance, plus *The Meninblack*, *La Folie* and *Live (X-Cert)*. *KC*

100% DYNAMITE!

Various
★★★★
100% Dynamite!
SOUL JAZZ. CD/DL/LP

Seventeen-year (gulp) reissue for Soul Jazz's outstanding comp of Clement Dodd-licensed reggaefied soul, funk and jazz nuggets from Tommy McCook, Cedric 'Im' Brooks and others, now with five tasty bonus tracks. *IH*

Casino Classics

Various
★★★
Casino Classics: The Complete Collection
SOUL TIME. CD

UK label out of Wigan Casino's Northern soul scene. Good dance music's not always great to listen to, CC crossed that line a lot – for each Tams or Toys you get a Javells or Allnight Band. *GB*

FILTER REISSUES EXTRA

ERASURE
Always
The Very Best Of

Erasure

★★★★

Always

MUTE. CD/DL

From first major hit Sometimes to '94's Martyn Ware-produced Always, Erasure were hot: big-hearted music, fine harmonies. This *Very Best Of* marks their 30 years with originals and remixes. The relatively recent Breathe still sounds classic. *DB*

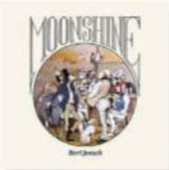
Isaac Hayes Movement

★★★

Disco Connection

STAX. CD/DL

Hayes had featured Movement on a 1970 Stax LP. Five years later, on his Hot Buttered Soul imprint, his backing band again starred on an LP boasting five tracks in Ike's MOR/film theme style, three in disco mould. *GB*



Bert Jansch

★★★★

Moonshine

FIRE/EARTH. CD/LP

Backed by a stellar cast in Danny Thompson and Tony Visconti's strange, muggy production, Jansch sounds simultaneously encircled and alone on this 1973 recording. Nice remaster; presumably from vinyl, as the mastertapes were destroyed in a fire. *AM*

GUYS & DOLLS
THE KIRBY STONE FOUR

The Kirby Stone Four

★★★

Guys And Dolls/The Playboy Club

EL. CD/DL

Includes the first release of the vocal quartet's glitzy, brilliant Libretto-Ture (which tells Guys And Dolls' story). *Playboy* hasn't worked as well, despite a visit from Lenny Bruce. *FD*

MADNESS
MADSTOCK!

Madness

★★★

Madstock

SALVO. CD+DVD

The Nutty Boys' August 1992 earth-shaking reformation at Finsbury Park, on CD and DVD: the warmth is palpable and performance riotous – everyone knows all the words, to all the songs – but has the DVD been transferred from a VHS? *IH*

Robert Palmer
ORIGINAL ALBUM SERIES

Robert Palmer

★★★

Original Album Series

PARLOPHONE. CD

RP's '85-94 LPs. First, *The Power Station*, is lumpen; '88's *Heavy Nova* is more varied, but not as wide as *Don't Explain*, 18 songs, original rock, sambas, calypsos to Otis, M Gaye, standards. Vast! '92's *Ridin' High* tries to swing; 1994's *Honey* rocks, mostly. *GB*

ELVIS PRESLEY
THE NUMBER ONE HITS

Elvis Presley

★★★★

The Number One Hits 1956-1962

HOODOO. CD

From Heartbreak Hotel to Return To Sender, 25 US or UK chart-toppers track his progress as Hound Dog rocker becomes a Good Luck Charm. His gift? To make the inevitable transition to milder pop feel so organic. *GB*

OTIS BLUE/OTIS REDDING SINGS SOUL

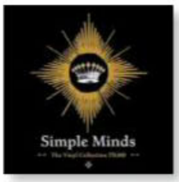
Otis Redding

★★★★★

Otis Blue

ATCO/RHINO. CD

The LP that sent Stax global, in mono and stereo plus some of its songs live in London and LA. B-sides I'm Depending On You, Any Ole Way are rarer; the three 'new' tracks are mono mixes of stereo cuts. His other reissues have no extras or 'new' stuff. *GB*



Simple Minds

★★★★

The Vinyl Collection ('79, 84)

UNIVERSAL. LP

From *Life In A Day* to *Sparkle In The Rain*, the Glasgow art-rock magi's first seven albums get remastered on heavy vinyl and boxed up as a festive glittering prize. Virtuosity and pop thrills combine on an epic scale. *KC*

VISIONS OF A NEW WORLD
LONNIE LISTON SMITH & THE COSMIC ECHOES

Lonnie Liston Smith

★★★

Visions Of A New World

BGP. CD

Late of Miles's band, keys man Smith's 1975 release of lightly jazzified mood music with his band, Cosmic Echoes, soothes troubled souls and minds. *GB*

THE THREE JOHNS

The Three Johns

★★★★

Volume

BURIED TREASURE. CD/DL

Entire catalogue of Leeds' own mid-'80s pop-punk agitators John Hyatt, Jon Langford and John Brennan on 3-CDs. Still sounds remarkable, like some triple-Beefheart terraces wail of socialist revolution, driven by cheap technology, sarcasm, beer and righteous anger. *AM*

Trader Horne
Morning Way

Trader Horne

★★★

Morning Way

EARTH RECORDINGS. CD/DL/LP

Expanded 45th anniversary edition of the sole release by the late '60s duo of Fairporter Judy Dyble and Them's Jackie McAuley. Tolkien-ish psych folk with child-like appeal, it's a proper cult item (ie, sounds very much of its time). *CP*

THE P&P RECORDS SOUL/DISCO ANTHOLOGY
COMPILED BY BILL BREWSTER

Various

★★★

P&P Records: Soul Disco Anthology

HARMLESS. CD

Three-disc best-of and rarities compilation of ghetto disco and streetwise soul from Pete Brown and Patrick Adams' Harlem label, plus offshoots, expertly compiled by Bill Brewster. *LW*

Various

★★★★

The Kent Records Story 1958-1962

ACE. CD

Thirty of the 48 tracks here make their CD debut on 2-CDs culled from the Bihari brothers' label. Etta James, B.B. King and Bobby 'Blue' Bland provide the deeply soulful essentials. *LW*

FILTERINDEX

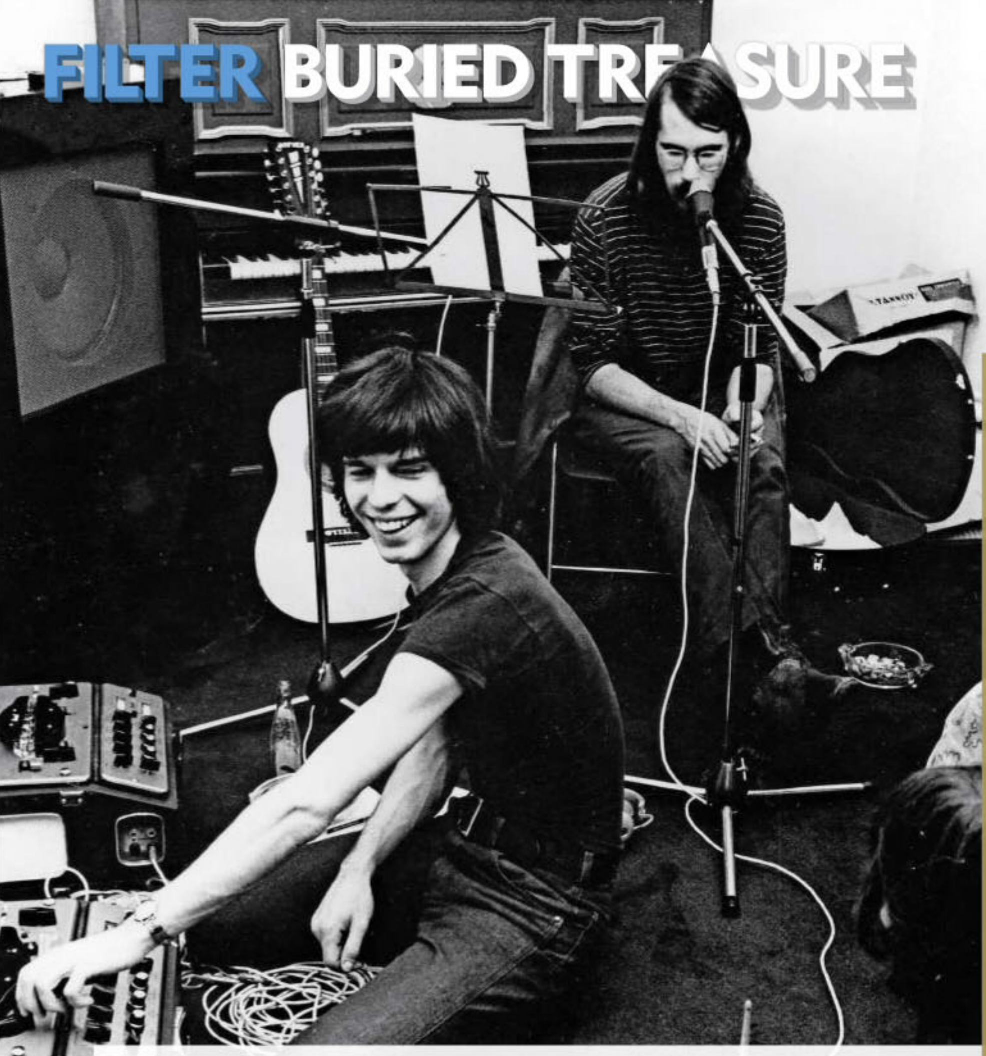
Beat Happening 102
Blunt, Doug Hream 103
Boots 92
British Sea Power 92
Case, Neko 103
Cobham, Billy 100
Collins, Phil 100
Dakar, Rhoda 92
Del Rey, Lana 87
Disappears 91
EL VY 88
Elephant 9 89
Everything But The Girl 103
Fagan, Scott 103
Floating Points 87
Foxx, John 88
Friedman, Kinky 86
Fun>da>mental 92
Gahan, Dave
And Soulsavers 88
Garvey, Guy 86
Helen 89
Henley, Don 93
Hot 8 Brass Band, The 93
Jackson, Joe 93
Jackson, Trevor 103
Killing Joke 93
King Gizzard And
The Lizard Wizard 90
Kouyaté, Kandia 89
Kuti, Fela 100
Lanterns On The Lake 91
Laraaji 102
Lewis, Jeffrey 90
Lund, Corb 93
Lynne, Jeff 86
Majical Cloudz 93
Manicured Noise 100
Marley, Bob 100
Marr, Johnny 90
Martin, Steve/Brickell,
Edie 92
Mehldau, Brad 87
Merchant, Natalie 92
Merz 91
Monk, Thelonious 103
Morrison, Van 98
Oneohtrix Point Never 91
Public Enemy 92
Rocket From The Tombs 90
Roots Manuva 88
Ryder-Jones, Bill 84
Slade 101
Small Town Jones 89
Son Little 89
Stewart, Rod 86
Stoltz, Kelley 89
Stone, Angie 88
Sun Ra 102
Tariverdiev, Mikael 102
Turner, Nik 86
Underworld 100
Vantzou, Christina 91
Various: Back To The River 102
Various: Legends Of
Old-Time Music 103
Various: Motown Girls 100
Various: This Record
Belongs To 102
Various: When Sharpies
Ruled 102
Von Hausswolff, Anna 87
Wainwright Sisters, The 90
Wavves 93
Wolf Eyes 91
Zombies, The 87

COMING NEXT MONTH

Tinariwen, Ride, Grimes, Love, Sunn O))), Ethan Johns, Warpaint, Jason Isbell, John Fogerty, Tom Petty and more…

5010
BEWARE OF THE DOG

Jason Isbell: Drive-By at The Ryman next month.



Draft Bitter

This month in the emporium of forgotten philippics: an impassioned folk screed from an American beatnik fleeing the Vietnam war.

Tucker Zimmerman

Ten Songs

REGAL ZONOPHONE, 1969

When Tucker Zimmerman arrived in London in July 1968, the 27-year-old folk singer had already lived a number of lives. Born in San Francisco in 1941, the precocious Zimmerman (near blind in one eye from a ripped retina during a forceps birth) was, at eight, hanging with hoodlum 12-year-olds "on my way to a life of petty crime". A family move to Sonoma County changed all that. Reading, hiking, learning piano and trombone, by high school he was playing in the California Youth Symphony. By college he was back in San Francisco, playing blues, jazz and R&B, studying music theory with Henry Onderdonk, writing poetry and working as a Forest Service fire-crew boss. Then, in 1964 he fell in with Haight-Ashbury and began dropping Sandoz acid, writing songs and watching the Grateful Dead at the Avalon every weekend.

By 1966, Haight-Ashbury had "all bubbled to the surface… Dazed, drug-bombed wanderings and anti-war marches". Zimmerman completed his MA, along with "a 120-page journal describing the Gypsy-Communal-Hallucinogenic-Pre-Millennial Apocalyptic Earthquake inside my skull" – and wrote Droppin' Out for Paul Butterfield. Then, just as he was awarded a Fulbright scholarship to study composition in Italy, Zimmerman was drafted. "I left for Italy planning never to return," he says. "I still have the draft notice among my souvenirs."

Unable to return to the US to finish his doctorate, Zimmerman and his girlfriend, Marie Claire, leapt into the unknown. "We went to London," he says, "and I was on the street for the first time in my life."

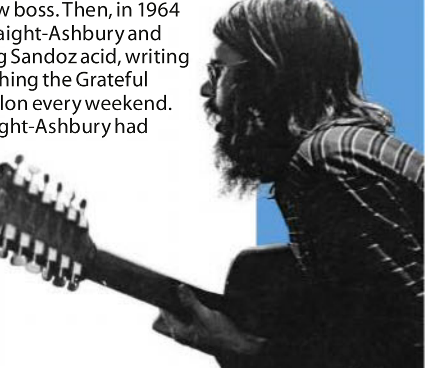
On the way over, Zimmerman wrote a song about his hopes for the music scene in this new locale, a hallucinatory folk blues stomp entitled A Face That Hasn't Sold Out. "I wrote that about the music scene I was heading to," says Zimmerman. "But I think I was talking about myself: 'Am I going to sell out,' you know? That's a big deal for an academic."

Not knowing he needed a work permit, Zimmerman auditioned at the Troubadour, where Nick Jones, son of Melody Maker jazz editor Max Jones, liked what he heard. He gave Zimmerman a place to stay and hooked him up with 24-year-old American record producer Tony Visconti, the in-house producer for EMI's Regal Zonophone label at the time.

"Tony was very important," stresses Zimmerman. "I had 300 songs or more and I didn't exercise any critical control. Tony said, 'Let's go in the Regal demo studio on Oxford Street,' that little triple-carpeted room, and we got it down to 10 tapes with about 80 songs. Tony said, 'I'll accept any of these.' I pretty much let him make the choice."

Deca classics: Tucker Zimmerman (right) in the Regal Zonophone demo studio with producer Tony Visconti and Nick Jones (bottom right, partly obscured) 1969; (below) with beard and 12-string.

"I HAD A GREAT DEAL OF ANGER TOWARDS THE WORLD."



J-M Lambert, courtesy of Tucker Zimmerman

CREDITS

Tracks: Bird Lives / October Mornings / A Face That Hasn't Sold Out / The Roadrunner / Children Of Fear / The Wind Returns Into The Night / Running, Running From Moment To Moment / Upsidedown Circus World / Blue Goose / Alpha Centauri.

Personnel: Tucker Zimmerman (gtr, harmnca, Leslie org, vcl), Tony Visconti (bs, gtr, trmbn, recorder), Shawn Phillips (sitar), Rick Wakeman (org, pno), Terry Cox, Ricky Fataar, Aynsley Dunbar (drms).

Production: Tony Visconti

[redacted] Pye, Olympic Sound, Regent Sound

[redacted] on.

[redacted] December 1969

Chart peak: n/a

Available: RPM/Cherry Red

Apocalyptic, haunted, mystical, the 10 songs finally selected for the album also possessed a mysterious visionary poetry.

"I was very tense," he explains. "Very nervous in a world I didn't know anything about. I had a great deal of anger towards the world, it came from living in America and American politics in general."

These angry romantic tirades were coloured and fuelled by Zimmerman's London readings, purchased from Watkins esoteric bookstore, as well as Visconti's twilight production and sympathetic arrangements, overdubbing Zimmerman's declamatory folk vocals and 12-string playing with his own electric fuzz guitar and warm bass, plus some big-kit drumming from sessioneers Terry Cox, Aynsley Dunbar and Ricky Fataar, and driving organ from young Royal College of Music student, Rick Wakeman.

"I don't know how Tony got in touch with those musicians," says Zimmerman. "We put down the whole thing live. We just looked at each other and played. Then some backing voice overdubs. Simple. I think Rick had never played in the studio before. He did incredible things on that record. He was one of the good guys."

Unfortunately, Zimmerman had signed with a music business operator, David Platz of Essex Music. "Once the LP was finished, I was told that I could not sign with any other company," says Zimmerman. "Tony said, They're not going to promote the album. Chris Blackwell was interested, and I think about what would have happened if I'd signed with Island, but I'd signed a contract that said I couldn't record with anyone else for three years."

One person who was listening was David Bowie. In 1971 Mick Ronson's band, Ronno, the soon-to-be Spiders From Mars, recorded Zimmerman's Fourth Hour Of My Sleep, at Bowie's behest, and in 2006, Bowie cited the "enthralling" *Ten Songs* as one of his favourite LPs.

But, for Zimmerman, England was over. With no work, he and Marie Claire moved to Belgium to stay with her parents. "Tony had written to someone at Radio Luxembourg and I spent an evening on the air with a guy called Kid Jensen. He played all the tracks from the album and while I was on the air three club owners called and offered me gigs."

In 1972 Zimmerman released his self-titled second LP, a much more sedate and romantic affair that is hopefully also due a reissue. Belgium has been his home for 43 years. He continues to write and record, and is currently collaborating on a film, a fictional biography about a '70s folk singer who bears a significant resemblance to Tucker Zimmerman. As for further interviews, he's unsure.

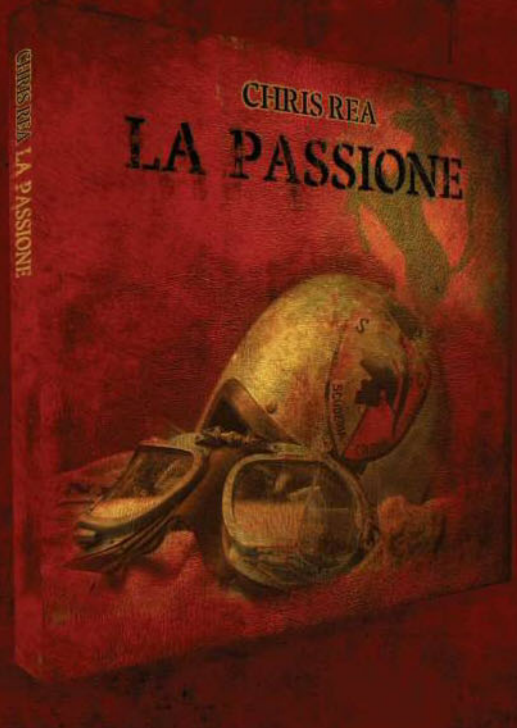
"I don't trust the media," Zimmerman says in conclusion. "You're the media, but I've decided to talk to you because I'm approaching my 75th year. I'm not going to be around too much longer. You can't get me into too much trouble."

Andrew Male

DAVE GAHAN
&SOULSAVERS
ANGELS&GHOSTS

THE NEW ALBUM
OUT NOW
CD / DIGITAL / VINYL
www.davegahan.com

CHRIS REA
LA PASSIONE


CHRIS REA
LA PASSIONE
CHRIS REA LA PASSIONE

72 PAGE BOOK • 2 CD's • 2 DVD's
INCLUDES NEW TRACKS,
PREVIOUSLY UNSEEN FOOTAGE & IMAGERY
FROM WOLFGANG VON TRIPS ARCHIVE
& PAINTINGS BY CHRIS REA.

chrisrea.com

Available Now at amazon.co.uk

Revolt into Stijl!: Meg and Jack White in The White Stripes days; (right) solo Jack modèrne.

JACK'S CREATIONS

Jack White

Rock'n'roll revitaliser.

By Stevie Chick.

Once the heart of the US automobile industry, source of the Sound of Young America and birthplace of The Stooges and the MC5 (and, ergo, punk itself), by the 20th century's close Detroit was a ghost town, with only the peroxide whine of Eminem still transmitting to the world. Then came Jack White, singer/guitarist/pianist of The White Stripes, the duo he fronted with ex-wife/sister (depending whether you value marriage certificates over legend) Meg, and scion of a vibrant local garage-punk scene.

Raised on Delta heroes like Son House and Charley Patton, White stole the blues back from the likes of Versace-era Clapton, restoring its spook, its poetic mystique and its electric charge. He dressed only in red, white and black, seemed to believe the number three possessed occult powers, and disdained any and all post-analogue technology.

He took The White Stripes from humble conceptual project to multi-platinum world-beaters, and proved himself not simply industrious but an actual *industry*, forming The Raconteurs with Brendan Benson and The Dead Weather with Allison Mosshart, producing acclaimed albums by Loretta Lynn and Neil Young, and founding his idiosyncratic Third Man Records, which excels at blues reissues, contemporary signings, vinyl novelties and even portable record-players.

When success came with 2001's *White Blood Cells*, White was already suspicious of it; that album's Little Room mused how the 'big time' could screw up this wonderful 'little band'. And success *has* brought momentous changes: he left Detroit for Nashville, while The White Stripes parted ways, seemingly forever, in 2011. But those same qualities that made White so stimulating in 2001 – his penchant for singular concepts, his searing guitar playing, his songwriting (richly classic, but never beholden to history) – still ring out just as strong now he's rubbing shoulders with his fellow Tidal millionaires.

> "HE RESTORED THE BLUES' SPOOK, POETIC MYSTIQUE AND ELECTRIC CHARGE."

CAST YOUR VOTES!

This month you chose your Top 10 Jack White LPs. Next month we want your Ace Records Top 10. Send your selections to www.mojo4music.com or e-mail your Top 10 to mojo@bauermedia.co.uk with the subject 'How To Buy Ace' and we'll print the best comments.

10 The White Stripes

Under Great White Northern Lights

THIRD MAN/XL 2010 £9.99
DOWNLOAD £7.99

You Say: "A rocking, moving document of the band just before the end." Michael O'Neill, via e-mail

The soundtrack to Emmett Malloy's documentary of The White Stripes' typically ambitious 2007 tour of Canada – taking in every province in the country – offers plenty of live Stripes action to savour, from a feral blast through debut 45 Let's Shake Hands to a colossal reading of 300 MPH Torrential Outpour Blues off final album *Icky Thump*, a reminder that the Stripes' duo format never limited their ability to make a loud, expansive, emotionally powerful racket. Sadly, their rendition of The Wheels On The Bus – on a Winnipeg bus, a highlight of the movie – is only available on the limited-edition box set release.

4 Jack White

Blunderbuss

THIRD MAN 2012 £9.96
DOWNLOAD £7.99

You Say: "Both solo albums are stellar... the best representation of his talents." Steven Morello, MOJO Facebook

White's first solo album began by accident: a session with The RZA fell through at the last minute and White instead used the hired musicians to sketch out some ideas of his own. The finished article – with White mostly backed by the musicians who would later form the all-women Peacocks, who, alongside the all-male Buzzards, accompanied White promoting *Blunderbuss* – ably translated White's elemental gifts to a slicker, grander production, from the colossal guitar workouts of Freedom At 21, to the strings and pedal steel gilding Blunderbuss's country lament. Its finest moment was Love Interruption, a stripped-bare duet with Nashville singer/songwriter Ruby Amanfu.

the WHITE STRIPES

9 The White Stripes
The White Stripes

SYMPATHY FOR THE RECORD INDUSTRY 1999, XL REISSUE 2001 £7.99
DOWNLOAD £7.99

You Say: "Volume, energy and an exceptional world-view." Thomas Partington, via e-mail

The Stripes' 1999 debut revelled in the impact of their stripped-back setup, the riff-based songs – primal to an almost brutalist degree – slowing down, speeding up and falling apart at White's whim, the cover of Robert Johnson's Stop Breaking Down a particularly chaotic delight. But while brawny stomps like Cannon and Slicker Drips still thrill, the true keepers are the slower, weirder tracks: a piano-led cabaret vamp through St. James Infirmary Blues, modelled on Cab Calloway's haunting rendition from a 1930s Betty Boop cartoon, and White's own I Fought Piranhas, its spectral slide-guitar giving way to explosive catharsis.

8 Jack White
Lazaretto

THIRD MAN/XL 2014 £8.98
DOWNLOAD £7.99

You Say: "Both solo albums are the essentials to me." Mel Boast, MOJO Facebook

For his second solo album, White toiled for a year and a half and drew lyrical material from short stories that he'd written at the age of 19. If that suggests a certain creative desperation, *Lazaretto*'s 11 tracks forcibly argue otherwise. It is a messier, darker, weirder and funnier set than its predecessor – inspired, some suggested, by his divorce from Elson, though White furiously declared that was not the case. Highlights of *Lazaretto* include the giddy country-honk of Just One Drink (which, like all the best White tracks, feels like it's existed forever), the lasciviously carnal Three Women (based on a Blind Willie McTell blues) and a prog-funk title track that could hold its own against The Mars Volta.

7 The White Stripes
Icky Thump

THIRD MAN/XL 2007 £4.49
DOWNLOAD £7.99

You Say: "The band going on a high." David Hughes, via e-mail

Its title suggested by his Lancastrian wife Karen Elson, the Stripes' final outing frequently found White chafing at limitations that had previously fuelled his creativity. Certainly, *Icky Thump*'s grander moments sound like the work of more than a duo – the complex ersatz Celt-folk of Prickly Thorn, But Sweetly Worn, or the gleeful mariachi attack of their cover of Patti Page's Conquest. There was still life in the Stripes model – the bare-boned swagger of the fiery anti-racist title track, and White's metallic lightning-bolt salvos throughout Little Cream Soda – but *Icky Thump* is the sound of Jack White outgrowing the vehicle that made him a star.

6 The White Stripes
Get Behind Me Satan

THIRD MAN/XL 2005 £3.98
DOWNLOAD £7.99

You Say: "It blew me away in all its weirdness." Ra Tzika, MOJO Facebook

The Stripes' fifth was inspired, White later said, by "betrayal, loss, pain", and the souring of relations with some of his Detroit garage contemporaries, in particular The Von Bondies, whose spooked debut album he'd produced and whose frontman he'd infamously duffed up. The album contained hit singles Blue Orchid and My Doorbell, but its most memorable tracks are the most wracked and unhinged ones: the paranoid noise-out of The Nurse, the feral brawl of Red Rain (it could easily have slipped off *Physical Graffiti*), and Take, Take, Take, a Dylanesque epic entwining Rita Hayworth's autograph into a seething stew on fame, treachery and entitlement.

The Raconteurs

5 The Raconteurs
Broken Boy Soldiers

THIRD MAN/XL 2006 £5.06
DOWNLOAD £7.99

You Say: "Probably the most accessible and consistent album JW has done." Mark Howe, MOJO Facebook

A reluctant supergroup, The Raconteurs formed in 2005, uniting White with Michigan singer-songwriter Brendan Benson and the rhythm section from Ohio garage-rockers the Greenhornes, Jack Lawrence and Patrick Keeler (they'd backed White on Loretta Lynn's *Van Lear Rose*). The marriage of Benson's powerpop hooks and White's rock-out knack blossomed best on their 2006 debut, from the proggy skronk of Store Bought Bones, to the psychedelic glam of Intimate Secretary and the haunting title track, but 2008's *Consolers Of The Lonely* is no pooch either. Live covers of Nancy Sinatra's Bang Bang and Gnarls Barkley's Crazy are also worth finding.

3 The White Stripes
Elephant

XL 2003 £3.99 DOWNLOAD £7.99

You Say: "Seven Nation Army = King Of Riffs." Gary Lloyd, via e-mail

The Stripes' first album since transitioning from cultish concern was an audacious work of swagger, skill and confidence, preserving every unique kink yet still crossing over with ease. Highlights: Seven Nation Army, possessing a riff that's since become a football terrace chant the world over; Black Math, a two-chord rumble with a switch-blade up its sleeve and rock's very essence in its blood; I Just Don't Know What To Do With Myself, which, like their genius cover of Dolly Parton's Jolene, redeemed the song's over-familiarity by plugging straight into the still-smouldering anguish of Bacharach/David's classic; and a closing duet with ex-Headcoatee Holly Golightly that reaffirms White's garage roots and humour.

2 The White Stripes
White Blood Cells

XL 2001 £7.63 DOWNLOAD £7.99

You Say: "*Elephant* had the bigger hits, [but this] is the better album." Sinan Cem Çetin, MOJO Facebook

The album that made stars of Jack'n'Meg did so via a couple of radio-perfect singles – the ebullient sing-along Hotel Yorba, and the headlong rush of Fell In Love With A Girl. But amid a garage-rock revival given to flashes in the pan, *White Blood Cells* had depth, from the stung pride of I'm Finding It Harder To Be A Gentleman, to the childlike sweetness of We're Going To Be Friends, to the overdriven paranoia of I Think I Smell A Rat. Every song is a treat, proving White a complex, provocative and gifted artist in his own right.

The White Stripes
De Stijl

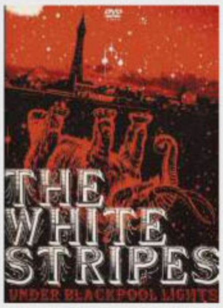
1 The White Stripes
De Stijl

SYMPATHY FOR THE RECORD INDUSTRY 2000, XL REISSUE 2001 £7.96 DOWNLOAD £7.99

You Say: "The first album I bought, still remains my favourite." Shaun Christie, MOJO Facebook

Its title borrowed from a minimal Dutch arts'n'crafts movement (before he was a rocker, White was an ace upholsterer), the Stripes' second put into vibrant practice De Stijl's belief that limitations were a creative tool. There's not a note wasted on the album that perfected the Stripes sound, and already the breadth of White's vision is clear, careering from cocky hick-hop (Hello Operator), to perfect bittersweet pop (Apple Blossom), to brutish garage-blues bundle (Jumble Jumble). The songwriting is exemplary, and the performances – particularly a lacerating cover of Son House's Death Letter – enough to awaken a whole new generation to the blues and rock'n'roll.

NOW DIG THIS



The sublime sessions the Stripes recorded for early champion John Peel in 2001 are currently not commercially available, but worth searching for; 2004 DVD Under Blackpool Lights (XL) captures their combustive live prowess, chronicling two nights at the Empress Ballroom on fittingly lo fi Super 8mm. *Sympathetic Sounds Of Detroit* (SFTRI) is an album length, White produced snapshot of Detroit's garage punk scene (featuring gems by the Stripes, The Dirtbombs, The Paybacks and The Von Bondies) offers essential context. A definitive biography has yet to arrive, but Everett True's The Sound Of Mutant Blues (Omnibus Press) is derived from exhaustive interviews with The White Stripes' Detroit garage brethren.

Josh Anderson

Taking over the asylum?: Warhol Factory workers Lou Reed (left), Edie Sedgwick and Gerard Malanga at the New York Society for Clinical Psychiatry's annual dinner January 13, 1966.

Getty Images

The wonder year

Pop culture's great chronicler turns his attention to a pivotal year in the 1960s. By Mark Paytress.

1966: The Year The Decade Exploded

★★★★★

Jon Savage

FABER & FABER. £20

It had been, declared Evening Standard columnist Maureen Cleave on December 29, 1966, "The Year that Pop Went Flat". Jon Savage, whose England's Dreaming remains the go-to text on punk rock, now volunteers an alternative scenario. It was, he counters, a year "when audacious ideas and experiments were at a premium", so much so that its final months played out to a vicious backlash "from those for whom the rate of change was too quick". 1966 was riddled with tension, he argues with passionate conviction in this vast and detailed volume, "the '60s peak, [and] the year when the decade exploded".

On one level, the arc of the book is simple: 1966 began with pop and ended with rock. But as Savage chronicles the extraordinary cultural politics of the time, reflected in a pageant of 45s, some successful, others obscure, a far more sophisticated, fragmented tale emerges. On the large canvas, President Johnson's Great Society was coming apart over civil rights, Vietnam and riots on Sunset Strip, and Swinging London was collapsing under the weight of its own myth. The hit parade was devolving, too, into "a complex ecosystem of micro-generations and micro-tribes: the early teens, the bohemians, the soul freaks, the mums and dads, the vast number of unaffiliated young". At the sharp end, pop's stars were becoming less one-dimensional.

Each of the book's 12 chapters, one for every month, begins with a song. Wilson Pickett's Land Of 1,000 Dances, "poised between assertiveness and anger, pride and defiance", takes July deep into the soul of black America, through Selma, Watts and into the agonising splits within the civil rights movement. The LSD experience turns on to the April '66 sound of The Dovers' The Third Eye, "not beatific – that would be a later gloss – but raw, wild and threatening". Staff Sergeant Barry Sadler's The Ballad Of The Green Berets, a US Number 1 in March, explores Vietnam in a chapter that reaches a head with a skirmish between The Monks and a GI in a Mannheim bar.

Elsewhere, Savage dives into less familiar territory, including the campaign for gay rights (cue Tornados' camp classic Do You Come Here Often?), and an absorbing chapter on the "time slip between past and present" viewed through the prism of such retro boutiques as Granny Takes A Trip, Marshall McLuhan and The New Vaudeville Band's Winchester Cathedral.

At the book's core, in June, Andy Warhol and The Velvet Underground hold up mirrors to phoneys, plasticity and the harsh truths of contemporary America. By the end of the year, the band are playing to half-empty rooms. Savage suggests this was a case of too much too soon. But the emergence of a new, positive rock aesthetic, rolled out by The Beach Boys' Good Vibrations and centred on San Francisco, both well documented here, might better explain the Velvet backlash.

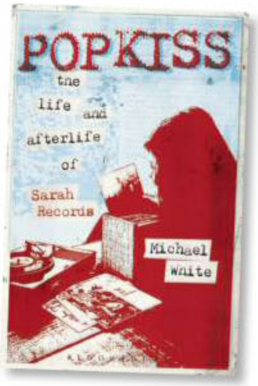
The year ends with commentators complaining they'll "go nuts" if they hear the word 'psychedelic' again. Dusty Springfield discerns no latest trend and finds the very question a bit daft: "It's like saying margarine is going to take over the world." Perhaps, anticipating *Sgt. Pepper*, she meant tangerine. But this was 1966; nobody quite knew what was going on. Now, thanks to this exceptional slice of pop culture history, we do.

> **"IT'S LIKE SAYING MARGARINE IS GOING TO TAKE OVER THE WORLD."**
>
> **Dusty Springfield's had enough of trends**

JON SAVAGE
1966

WHAT WE'VE LEARNT

- Hair fairies were "Young men who ratted up their hair into a beehive and wore make-up, along with mohair cardigans, very tight, short trousers and slingbacks."
- Thirty-four of the 42 known songs on George Harrison's jukebox, as of December 31, 1965, were black American records. The sole Dylan song listed was Can You Please Crawl Out Your Window?
- 50,000 copies of the 'Butcher' sleeve edition of The Beatles' US LP *Yesterday And Today* were bulldozed into the ground on a dump in Needham, Massachusetts.
- The August 12, 1966 edition of Time magazine calculated that 200,000 Americans were potential mass murderers.



Popkiss: The Life And Afterlife Of Sarah Records

★★★★

Michael White

BLOOMSBURY. £16.99

Detailed history of the cult Bristol-based indie, extant from 1987-95.

The adjective "twee" was used over and over to describe the Sarah Records roster, as if the teen misfit fans who were now making this rather ramshackle new pop music were infantilising it in the process. But Canadian author Michael White has spoken to many of the principals in the label's story and puts forward a strong case for its worth. White argues that groups like The Sea Urchins, The Orchids and The Field Mice rejected the post-punk "rock orthodoxy", instead combining "punk's untutored coarseness with the chimerical romance of '60s pop." Sarah's relationship with the music press was always awkward, and some comments made in print about Talulah Gosh and Heavenly singer Amelia Fletcher were shockingly sexist. But then Heavenly also forged links with Riot Grrrl groups both in the States and in the UK. Principled and anti-corporate, the label was unplugged 20 years ago, but its legacy lives on. A fascinating and singular story.

Mike Barnes

List Of The Lost

★★★

Morrissey

PENGUIN. £7.99

The remarkable Moz-nov: "Mr Rims' starting-pistol jumps in his hand as it fires."

Morrissey
List of the Lost

Morrissey once saluted Sparks for a "lyrical take on sex [that] cries out like prison-cell carvings". Morrissey's debut novel – college relay runners in a temporally uncertain USA – has a similarly crazed power. Hurtling from the blocks full of blue-skied homoeroticism, it's as if Kenneth Williams is doing a voiceover for a US branch of Bona Books of Soho. Then, hints of Carson McCullers and the inner dialogue of some firebrand teenage vegan goth add to a mad cavalcade of authorial voices. There's little time for such traditions as plot and character – combined with a disdain for judges and beefburgers that, mysteriously, animates much of the text population (plus some chilling, basilisk-gaze depictions of hetero-sex). But, part a literary answer to B-movie lodestar Plan 9 From Outer Space and part a now-or-never collection of philosophical *aperçus*, it is not dull.

Roy Wilkinson

Hunger Makes Me A Modern Girl

★★★

Carrie Brownstein

VIRAGO. £16.99

"Flailing but strangely bold": a memoir from the Sleater-Kinney guitarist.

HUNGER MAKES ME A MODERN GIRL
CARRIE BROWNSTEIN

There are long and fascinating chapters here about Carrie Brownstein's discombobulating childhood, as well as details about jobs and relationships and her many pets, and mentions of her high-achieving life outside of the band (as a TV writer, actor, academic). This is mainly a memoir of Sleater-Kinney and her love for that band, though, from their beginnings in mid-'90s Olympia to their glorious re-emergence this summer after a nine-year hiatus. Brownstein writes about being a music fan in sensual and joyful detail (as a kid at a Madonna concert, she "screamed the entire time…"), and she writes about making music with substance and clarity, perhaps founded on her political nous and the feminist music scene she started out in (a scene with gigs that rather wonderfully included martial arts self-defence classes). Among tales of embarrassing snogs, childish sulks and un-rock-starry allergies, a brilliant rage runs throughout: "There was so much I wanted to destroy."

Anna Wood

Punk Rock Blitzkrieg

★★★

Marky Ramone

TOUCHSTONE. £10.50

Five years-in-the-writing memoir from band's second drummer.

PUNK ROCK BLITZKRIEG
MY LIFE AS A RAMONE
MARKY RAMONE

Marky Ramone's autobiography is like the music he makes, direct and to the point: "When they pissed in the sandpit, we all got wet," he says about a spat between Joey Ramone and Johnny Ramone in 1981. Marky had joined the Ramones three years earlier, replacing original drummer Tommy. His pre-Ramone years included stints with the Voidoids and Wayne County, and he portrays a nascent US punk scene as grubby and tough. His time in the Ramones is chaotic, mostly difficult. It's no secret the band didn't get on and he pulls no punches. Johnny was the bully, Joey stank and had crippling OCD, Dee Dee was on drugs and lied – Phil Spector didn't pull a gun on them when they were recording *End Of The Century* after all. Marky, meanwhile, was battling alcoholism. So why did they stick together? Ego, habit, but mainly the thrill of the music.

Lois Wilson

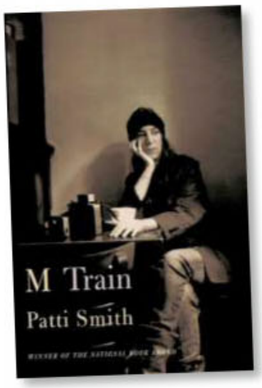
M Train

★★★★

Patti Smith

BLOOMSBURY. £12.99

Second vol of autobiog maps more stations of Smith's life.



Throughout this memoir, Patti Smith is struggling to finish a 100-line poem honouring the late Chilean writer Roberto Bolano. "How much easier if I had simply assembled small airplane models, applying minute decals and touches of enamel paint," she comments ruefully. It's no surprise that Smith doesn't quite have hobbies like other people, yet if 2010's Just Kids, her record of her life with Robert Mapplethorpe, was touched with bohemian glamour, M Train doesn't have such rock'n'roll cachet. Instead, it's a digressive, dream-like compendium of obsessions and preoccupations: artists, writers, cafés, travel, black coffee and brown bread, and, most endearingly, British detective shows. She seems oddly alone in the world – her husband, Fred 'Sonic' Smith, who died in 1994, is a constant presence – but her apparent isolation emphasises her rare perspective on aging, loss, death, and the need to make sense of it all. Thank goodness Airfix hasn't claimed her yet.

Victoria Segal

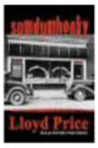
Sumdumhonky

★★★★

Lloyd Price

COOL TITLES IMPORT. $14.95

A message from a black man relating a teen idol's difficult life story.

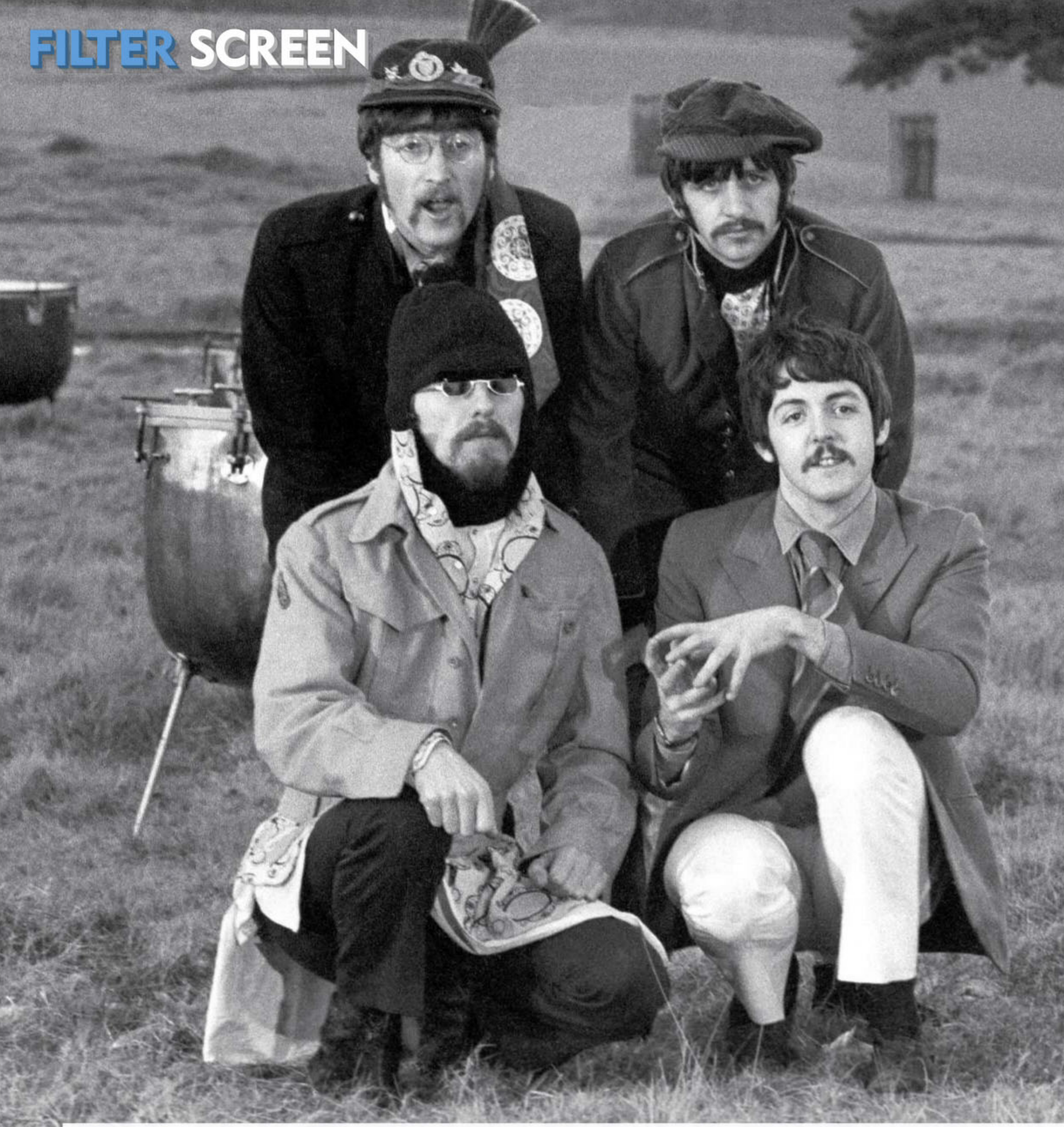


Lloyd Price grew up in Kenner, Louisiana where his mother ran the local Fish N Fry restaurant. There he met Dave Bartholomew who produced his 1952 US R&B Number 1 Lawdy Miss Clawdy. The song was pivotal in the breaking down of racial barriers. Suddenly, white record shops were stocking black records and white kids were listening to black music. Price was one of the first black men to run his own label and to own a nightclub too, he also co-produced the Rumble In The Jungle concert, *and* he met resistance at every turn. A fast and straight talker, his memoir has a dual cause – to tell his story and to document the African American experience, for him a bitter one that leads him to the depressing conclusion "…we don't get lynched quite as often as we used to. But prejudice still exists… It is still here."

Lois Wilson

Patti Smith, still in apparent isolation, beside Jean Genet's grave, Larache, Morocco.

©Lenny Kaye



Hello, goodbye

All the Fabs' promos – some you've never seen – lovingly restored. By Pat Gilbert.

The Beatles

★★★★★

1+

APPLE/UMG. BLU-RAY/DVD

In the late '90s, when Beatlesology was in its pre-internet infancy, the group's trusted ex-roadie and head of Apple Corps, the late Neil Aspinall, made a remarkable discovery. After a shout-out for footage filmed at Abbey Road Studios, a box turned up containing the original rushes for The Beatles' Lady Madonna promo video. It had always been obvious that the material in that film, showing the band at work in Studio 3 in February 1968, didn't actually capture them recording Lady Madonna. But Aspinall twigged that if the rushes were re-edited, something very different would emerge – a complete film of the funky *Yellow Submarine* track Hey Bulldog being laid down, from a mutton-chopped John Lennon pounding away at the grand piano, to George Harrison picking out the guitar riff and a cackling Paul McCartney ad-libbing dog woofs at the song's finale. All shot in vivid '60s colour.

The promo for Hey Bulldog – thus fashioned in 1999 but never commercially available – is one of the crown jewels in the new package of digitally-restored, high-resolution promo films that constitute The Beatles 1+, a somewhat belated audio-visual companion to the *1* collection of the band's chart-topping singles, which appeared to much brouhaha in 2000 (Please Please Me and Strawberry Fields Forever never officially made Number 1 in either the US or UK, and thus were not included.)

The fact that *1* was the best-selling

In a field of one: The Beatles take a break from filming Strawberry Fields Forever promo, Knole Park, Sevenoaks, Kent, January 30-31, 1967.

> "YEARS WERE SPENT SOURCING BETTER PRINTS THAN MANY OF THOSE IN APPLE'S VAULTS."

RESTORED
UNRESTORED

album globally in the first decade of this century, shifting an extraordinary 31 million copies, confirmed that 30 years after they split The Beatles were still the biggest band in the world. It also begs the question why Apple didn't assemble this DVD package sooner; but being The Beatles, of course, their promo films would need to meet the highest standards demanded by the Blu-ray generation, which has meant years sourcing better prints than many of those available in Apple's own and others' vaults. A BBC employee who in the '70s spirited away a pile of Beatles material, due to be destroyed, apparently deserves a special pat on the back.

The whole idea of making promo films to popularise your releases in far-flung places clearly was a novel idea when The Beatles arrived in 1962. Yet although they were early adopters of the form, it wasn't until almost halfway through their record-making life that the first true examples were made. Four of the films on the first disc here (featuring all the Number 1 hits) and three more on the second disc (all the other promos; by far the more interesting for fans) were taped at a marathon session at Twickenham film studios on November 23, 1965.

Take four: (insets from top) the promo for Something, George's Berkshire home, October 1969; I Want To Hold Your Hand, Granada TV, November 25, 1963; We Can Work It Out, Twickenham studios, November 23, 1965; Rain/Paperback Writer, Chiswick House, May 26, 1966.

©Apple Corps Ltd (5)

That day the group mimed to I Feel Fine, We Can Work It Out, Help!, Day Tripper and Ticket To Ride. And although readers may well be familiar with the amusing set-up for I Feel Fine where Ringo rides an exercise bike and George sings into a punch-ball, they'll have never seen the extraordinary footage on Disc 2 in which The Beatles take a break and greedily eat their fish-and-chips dinner to the same playback.

The Beatles were unquestionably well-schooled in the art of miming to their songs in a surreal, filmic setting, not least because, by the time of the Twickenham promo material shot by future The Magic Christian director Joe McGrath, they were already veterans of A Hard Day's Night and Help!, movies where the boundaries between the real and imaginary were effortlessly blurred by director Dick Lester. In fact, one wonders whether the group would so easily have acquiesced to Twickenham's anarchic alternative performance of Day Tripper, with them charismatically goofing around the set (in three-month-old Shea Stadium jackets), were it not for their comfort with the arty and absurd.

The Twickenham films capture The Beatles at their *Help!*/*Rubber Soul* mid-period high, when the group had already experimented with marijuana and LSD (OK, maybe not McCartney on the latter), and wore the knowing, giggling smiles of young men who'd seen things most normal mortals hadn't, and were all in on a private joke.

Yet the band on those '65 promos were still the black-and-white Beatles, and despite their growing hair, roll-neck tops and a more manly bearing, still extensions of the eccentric mop-topped creatures – Liverpool council house kids trussed up in showbiz suits – that populate the early TV performances (including their famous Royal Variety Show footage), used here on 1+ to represent early hits like Love Me Do and She Loves You.

But all that would change in May 1966 with the appointment of Ready Steady Go! director Michael Lindsay-Hogg, who was tasked by Brian Epstein with shooting videos for Paperback Writer and its B-side, the psychedelic Rain, which he wanted filmed "straight". The latter track survives in a rare monochrome version shot as a simple mimed 'live' performance on May 19 at Abbey Road's Studio 1, and can be seen in this package for the first time in almost 50 years. The colour take of Paperback Writer, with The Beatles looking ineffably cool in Carnabetian paisley Mod threads, tinted shades and with McCartney sporting a rakish chipped front tooth after a bicycle accident, is also included from this session. It is preceded here by a short skit, itself filmed in colour and with the band covering their faces in tinted plastic sheets, in which Ringo apologises to Ed Sullivan for The Beatles being "very busy" and thus unable to appear on his programme – the first sorry-for-a-no-show-video, perhaps.

The following day, Lindsay-Hogg filmed the group in multi-set-ups ➢

The Beatles
1+

WHAT WE'VE LEARNT

- The Beatles 1 video release is available as a single DVD or Blu-ray, featuring promos for all their 27 Number 1s.
- A deluxe version, titled 1+, also features a bonus disc (on DVD or Blu-ray) of 23 alternate, rare and unseen promos. Plus 124-page booklet. (NB This is the one reviewed here.)
- The original music for the promos has been remixed by Giles Martin into new stereo versions, and 5.1 Dolby Digital and DTS HD Surround audio. The new mixes are available for purchase as a separate CD and 2-LP.
- Various bundles of the above are also available.

➤ miming to Paperback Writer and Rain in west London's botanically green and bountiful Chiswick House. Shot on film in full colour, these two promos are instantly recognisable as prototypes of the modern pop video, and, digitally restored, their peerless music-plus-stunning visuals punch is undeniably emotive. It's as if for the first time you can actually *feel* The Beatles as real physical presences, such is the rich colour and texture of their expensively conditioned brown/black hair, Ringo's vivid aquamarine eyes, the worn, burnished brown leather of Paul's bass guitar strap, or George's vibrant ketchup-red Gibson SG, emerald-green sports jacket and grey button-down shirt.

This filmic trip into a sensual mind-space reaches an apotheosis – as you might expect – on the promos for Penny Lane and Strawberry Fields, neither of them straight performance videos, but instead surreal glories in which Beatles ascend oak trees in Knole Park in Kent in a single bound, walk east London's working-class streets in moustaches and hippy finery, and bombastically ride mostly white horses across wintry fields (on the commentary 'extra' by Paul and Ringo, they draw attention to Harrison's particularly naughty and skittish mare – a dark horse, naturally).

After this, the videos only get better: the September 4, 1968 performance of Hey Jude for the Frost On Sunday show, taped in colour – but, like most of these promos, broadcast at the time in black-and-white – was The Beatles' first live 'public' appearance in over two years, and is kicked-off by a short impromptu jam in a swing-jazz style that excites host David Frost to introduce the group to the 300-strong TV studio audience as "the most wonderful tea-room orchestra in the world!".

At the very same session that Frost's show piggybacked, Lindsay-Hogg filmed the coruscating version of Lennon's over-driven insurrectionary rocker Revolution, with John and the other Beatles singing live (including ironically jolly doo wop backing vocals) to a pre-recorded mono backing track.

Polishing up such sonically troublesome TV performances – along with the rest of the material – for a Blu-ray spec has been the job of Giles Martin, son of Beatles producer George. Martin Jr has already demonstrated how remarkably close the fruit fell to the tree when in 2008 he created mash-ups of the original Beatles multi-tracks for Cirque du Soleil's feted Love extravaganza – still playing in Las Vegas, and a mega-selling album in its own right.

For every track on 1+ – there are 50 in total, including the second rarities disc – Giles Martin has created a new stereo and 5.1 surround mix, which has meant tampering with the sacrosanct canon of music his father put his name to five decades ago. Giles, as self-effacing and charming an individual as you'll ever meet, tells MOJO that new mixes have been a necessity, since the original '60s stereo mixes – cut mostly as an afterthought and intended for bass-light vinyl – simply don't stand up to the cinematic standards of Blu-ray.

Indeed, he cites his pioneering work on the soundtrack for Martin Scorsese's George Harrison documentary Living In The Material World, released in 2011, which saw the initially outraged purist American director wholeheartedly embrace Giles's for-modern-cinema-systems remixes once he'd heard how utterly underwhelming Harrison's original '60s and '70s tracks felt in a surround-sound Hollywood screening room.

On this Beatles project, Martin issued several sensible edicts, chief among them being that the mimed videos (including the promos for Paperback Writer), which originally ran too fast, were slowed down to fit the original studio recordings, and not the other way round. This in some cases meant adding extra frames from available rushes to imperceptibly lengthen the visuals.

Thus, 1+'s films are all now corrected to the right tempo; but they also have added sonic punch, primarily because Martin's reference for the new stereo and 5.1 surround mixes was the band's preferred original mono mixes. "The sound's a lot narrower than the original stereo; it's about creating that intensity, the Beatles sound," he says. "It is stereo, but with a mono feel."

The Beatles' story, as reflected by this package, ended messily, as we know: when the band play Get Back and Don't Let Me Down live on Apple's rooftop in January 1969, there's a strong sense that their unity is failing, and when the video to Something portrays them individually with their women, four discrete entities, you know it's all over. But then, all you have to do to cheer yourself up again is to head to one of Disc 2's alternate, unseen cuts of Hello Goodbye, filmed for the Magical Mystery Tour, and watch John and Paul wackily dancing the twist together.

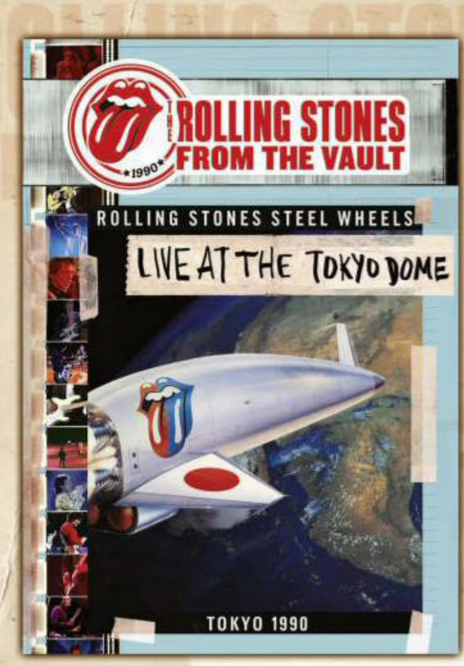
The tale of the Fabs is a complete one: it has a beginning, middle and end. But, pointedly, we also know the tragic truth of what happened subsequently. And it's that knowledge that helps make these painstakingly resuscitated and remixed promo films, charting the journey of four Liverpool musicians from boys to men, none of them yet 30 when the band split up, such a profoundly emotional and enriching experience.

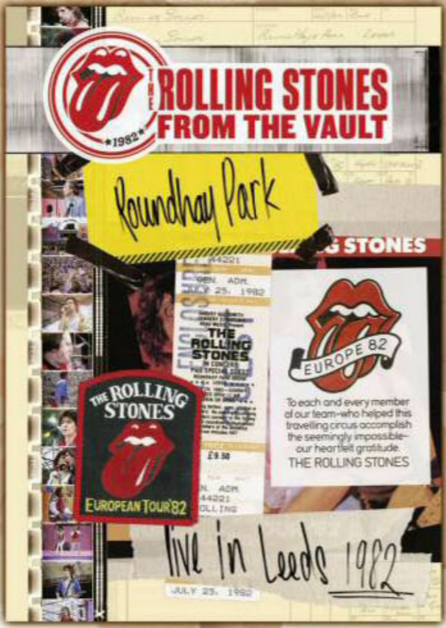
And though some of the material here may gall – post-split montages and animations; the arguably extra-canonical promos for Free As A Bird and Real Love – the memory of John, Paul, George and Ringo's singular genius deserves nothing less.

Wet wet wet: John, Paul, George and Ringo, soaked for Help!, Twickenham studios, November 23, 1965 (insets from left) Hello Goodbye, Saville Theatre, November 10, '67; Hey Jude, Twickenham studios, 1968; Revolution, Twickenham studios, September 4, 1968.

©Apple Corps Ltd. (4)

> "THE TALE OF THE FABS IS COMPLETE. WE ALSO KNOW THE TRAGIC TRUTH OF WHAT HAPPENED NEXT."


THE ROLLING STONES
FROM THE VAULT
1990
ROLLING STONES STEEL WHEELS
LIVE AT THE TOKYO DOME
TOKYO 1990


THE ROLLING STONES
FROM THE VAULT
1982
Roundhay Park
THE ROLLING STONES
EUROPEAN TOUR'82
EUROPE 82
To each and every member of our team-who helped this travelling circus accomplish the seemingly impossible-our heartfelt gratitude.
THE ROLLING STONES
live in Leeds 1982
JULY 25. 1982

THE ROLLING STONES
FROM THE VAULT

Latest additions to the acclaimed FROM THE VAULT series.
Live At The Tokyo Dome 1990 was filmed on the Steel Wheels tour, the band's first ever shows in Japan. Live In Leeds 1982 was filmed at Roundhay Park on the band's 1982 European Tour.

TOKYO DOME - Live In 1990
Available on DVD, SD Blu-ray, DVD+2CD set, DVD+4LP set and digital formats from October 30th.

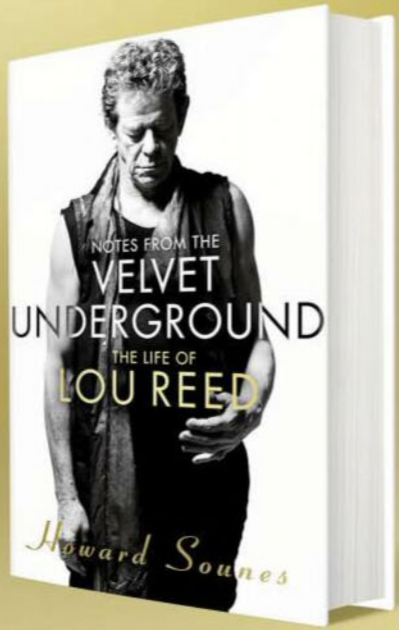
LEEDS - Live In 1982
Available on DVD, SD Blu-ray, DVD+2CD set and digital formats from November 20th. DVD+3LP set available from November 27th.

eagle vision
UNIVERSAL
UNIVERSAL MUSIC GROUP
A DIVISION OF EAGLE ROCK ENTERTAINMENT LIMITED
Eagle Rock Entertainment is a Universal Music Group company
www.eagle-rock.com

DEERHUNTER
FADING
FRONTIER

THE NEW ALBUM OUT NOW
4AD

THE DEFINITIVE
BIOGRAPHY


NOTES FROM THE
VELVET
UNDERGROUND
THE LIFE OF
LOU REED
Howard Sounes

Read the untold story of one of modern music's most influential artists.

Penguin Random House UK
OUT NOW IN HARDBACK AND EBOOK

The long goodbye

Moz's alleged farewell UK show is fittingly insane, but offers few clues as to his 'retirement'. By Andrew Perry.

Morrissey
Hammersmith Eventim Apollo, London

In the minutes before Morrissey is due to take to a British stage for the (supposedly) final time, the Apollo's a-buzz with mass renditions of immortal Smiths anthems, but also worried conjecture: Is this really it?

"Without new releases, there is no point in additional touring," Moz announced before this two-night stand at Hammersmith. Would an assassin in the crowd shoot him, as when his hero David Bowie 'killed off' Ziggy Stardust here in July '73? The background intrigue in this instance was less artistic, more Babylonian: sceptics sniffed out a last-minute scam to shift unsold balcony seats; the man himself cited his inability to land a record contract, in the wake of his bust-up with Harvest. Or are there darker concerns, after the 56-year-old indie icon's recent "cancer scrapings"?

For the long-suffering Moz-noscenti, the last 12 months have been a rollercoaster, veering from the triumph of *World Peace Is None Of Your Business* – his best record in years – to ultimate music-biz defeat. Does the publication of the singer's novelistic debut, List Of The Lost, savage reviews or not, signal a desk-bound future?

Stephen Patrick sidesteps all these questions when, beneath screened images of kung-fu ace Bruce Lee, he leads out his five-strong ensemble and, forming two facing lines of three, they bow to each other, as if before mortal combat.

Moz's entire *oeuvre* has been drenched in a sense of the valedictory, of a man begging for the end in the face of insuperable existential pain. The nagging feeling that we've been having our plonker pulled with all the final-curtain stuff dawns, however, when this potential set-as-parting-statement begins not with a monumental self-composition, but a cover – of You'll Be Gone, one of Elvis Presley's only two co-writes, from the King's slight mid-'60s movie work.

In a similar contractual fix in '02, Morrissey used shows at the Albert Hall as a shop window for new songs. Not here. Instead he flaunts the versatility of his band – four Americans, anchored by trusty Brit guitarist Boz Boorer. It was they who, on *World Peace…*, broke a cycle of lumpiness with a Latin-flavoured lightness of touch. You'll Be Gone, with its lolloping Hispanic rhythm, is of a piece with these developments, while the euphoric Suedehead unusually nails the original single's silky groove.

With their itinerary running on through Europe and South America until Christmas, Moz and crew indulge in another boredom-alleviating caper mid-way through a muscular Speedway: the music halts, stage lights go out, and when they resume seconds later, Boorer's on drums, multi-instrumentalist Gustavo Manzur wails on the mike, and the boss is at the keyboards, banging a tambourine.

Early on, there's as much ducking, diving and expectation-evasion as you'd get off Tom Waits – hard-hitting B-side Ganglord, and forgotten yet pleasingly dreamy mid-'90s 45 Boxers, instead of bona fide hits. Ushering in a welcome sequence from *World Peace…*, Manzur busts out a didgeridoo, and soon proves himself the conduit for the band's new-found freshness, leading a hot-blooded flamenco break in Kiss Me A Lot, then gliding through intricate Spanish guitar on a Smiths-worthy Staircase At The University. But the pattern continues: a double-dose of self-indulgent obscurity trawling, followed by The Bullfighter Dies – jaunty, accordion-led, irresistible. If this *were* it, wouldn't any brittle-ego'd genius finally abandon the path of creative righteousness for a fan-pleasing all-the-best-bits adios?

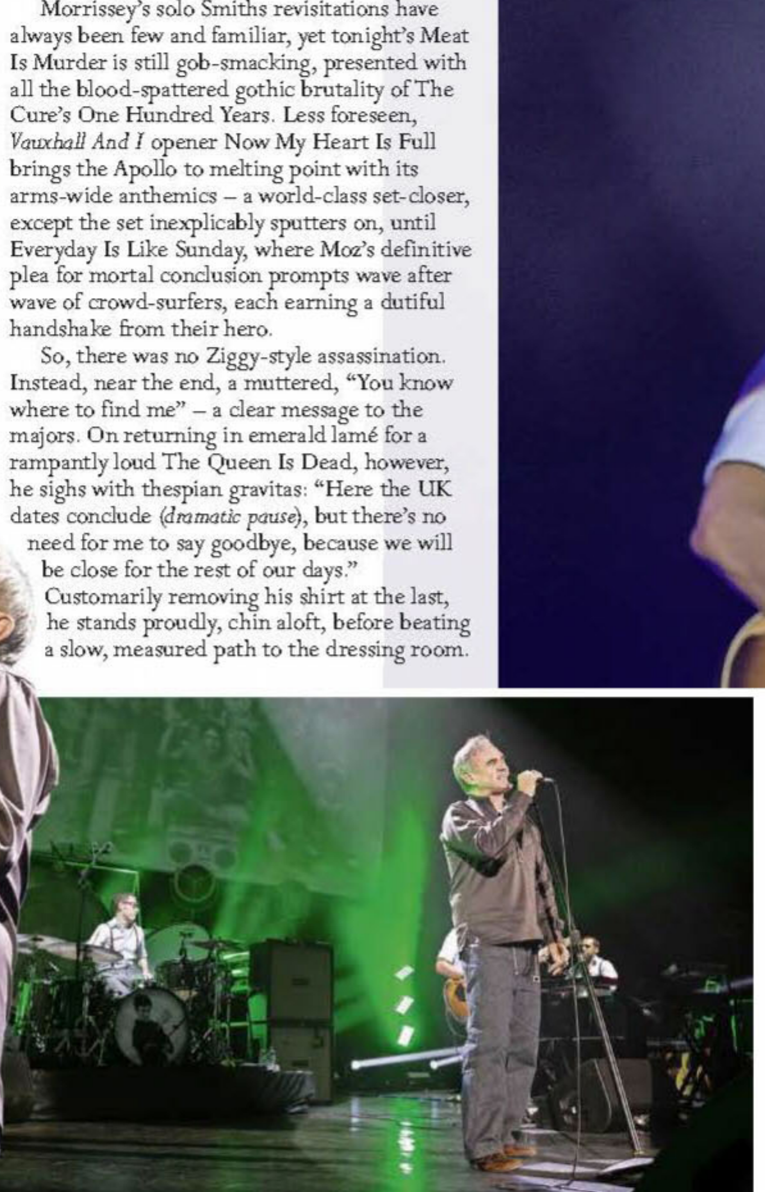
Morrissey's solo Smiths revisitations have always been few and familiar, yet tonight's Meat Is Murder is still gob-smacking, presented with all the blood-spattered gothic brutality of The Cure's One Hundred Years. Less foreseen, *Vauxhall And I* opener Now My Heart Is Full brings the Apollo to melting point with its arms-wide anthemics – a world-class set-closer, except the set inexplicably sputters on, until Everyday Is Like Sunday, where Moz's definitive plea for mortal conclusion prompts wave after wave of crowd-surfers, each earning a dutiful handshake from their hero.

So, there was no Ziggy-style assassination. Instead, near the end, a muttered, "You know where to find me" – a clear message to the majors. On returning in emerald lamé for a rampantly loud The Queen Is Dead, however, he sighs with thespian gravitas: "Here the UK dates conclude (*dramatic pause*), but there's no need for me to say goodbye, because we will be close for the rest of our days."

Customarily removing his shirt at the last, he stands proudly, chin aloft, before beating a slow, measured path to the dressing room.

> "FOR THE LONG-SUFFERING MOZ-NOSCENTI, THE LAST 12 MONTHS HAVE BEEN A ROLLER-COASTER."

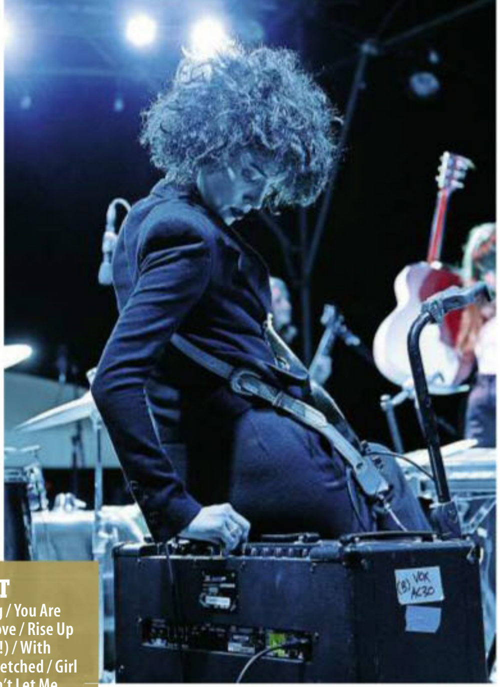
And it's good-night from him... possibly: Moz greets the faithful in London. Maybe the last time, we don't know.



Andrew Cotterill (6)

SETLIST

You'll Be Gone / Let The Right One Slip In / Suedehead / Speedway / Ganglord / Boxers / World Peace Is None Of Your Business / Kiss Me A Lot / Staircase At The University / Alma Matters / Will Never Marry / My Dearest Love / The Bullfighter Dies / The World Is Full Of Crashing Bores / Oboe Concerto / Meat Is Murder / Now My Heart Is Full / Mama Lay Softly On The Riverbed / I Will See You In Far-Off Places / Everyday Is Like Sunday / The Queen Is Dead



SETLIST
Silver Lining / You Are What You Love / Rise Up (With Fists!!) / With Arms Outstretched / Girl On Girl / Don't Let Me Cross Over / Just One Of The Guys / Red Bull And Hennessy / A Better Son/ Daughter / The Voyager

Over the rainbow: (main image) Jenny Lewis in Texas; (top right) Girl On Girl guest Annie Clark aka St. Vincent.

Jackie Young (3)

Queen of the desert

LA songwriter steals the show at the world's loveliest trailer park. By Matt Allen.

Jenny Lewis

Trans-Pecos Festival Of Music And Love, El Cosmico, Marfa, Texas

It's hard to imagine a more picturesque gathering than the Trans-Pecos Festival Of Music And Love. Located at El Cosmico's chi-chi trailer park hotel in the high desert city of Marfa (pop: 1981, and a three-hour road trip from nearest international airport, El Paso), its remote setting is offset by a spectral atmosphere. Teepees and tents are pitched between the cacti; the Milky Way flickers in the sky above. It's not surprising to learn that people "see lights" out here.

Among the hammock groves and outdoor hot tubs stands a small stage, constructed for a crowd of no more than 1,000 people. Into this glamping bohemia arrives Jenny Lewis, the one-time Rilo Kiley totem and author to three solo albums of heart-sore Americana, most recently 2014's emotionally fraught *The Voyager*. Though not the headliner tonight – that honour goes to local hero David Garza – she's undeniably the most commercially prolific artist on a Trans-Pecos bill that includes the proto-grunge of Hop Along and Phosphorescent's pedal steel-drizzled folk.

Not that Lewis stands out like a sore thumb. Dressed all in black and eschewing the colourful "graffiti Gram Parsons" stage suit of her previous tour ("I'm in a dark mood," she says. "I left the rainbow at home"), tonight's setlist has been romantically synced to El Cosmico's intimate vibe, her band slipping into Silver Lining, one of Rilo Kiley's breakout recordings and a gorgeous crush of sparkling guitar curlicues and soaring vocal harmonies.

What follows is a set of stripped-back songs from Lewis's solo portfolio, her attack leaning heavily on three-part, vocal harmonies alongside guitarist Megan McCormick and bassist Tristen Gaspadarek. The down-tempo defiance of Rise Up (With Fists!!) and a mellow retuning of You Are What You Love add to the homely ambience before her cover of Carl and Pearl Butler's country pop hit, Don't Let Me Cross Over is bolstered by a gentle crowd sing-along.

It's on the more recent cuts that Lewis lets loose, however. An unreleased new track, Girl On Girl features the first of three appearances by St. Vincent – aka Annie Clark – an occasional Trans-Pecos patron whose contribution last year was to sing the national anthem at the festival's annual baseball game. A call-and-response chorus is matched by the summery guitar pop of Just One Of The Guys and a feedback scorched A Better Son/Daughter, McCormick's burning guitar chords ricocheting among the sand dunes.

By way of an anthemic companion piece to the gorgeous, star-spangled inkiness overhead, she closes the evening with *The Voyager*'s sky-soaring title track. An hour later, Lewis will shoulder Clark, Garza and a tambourine-wielding man dressed in three-piece camouflage suit and Stetson hat for an impromptu and chaotic cover of Deee-Lite's 1990 hit Groove Is In The Heart. But with her hour of aching campfire pop, she's already made it as El Cosmico's brightest star.

> "REMOTE AND SPECTRAL, IT'S NO SURPRISE TO LEARN THAT PEOPLE 'SEE LIGHTS' OUT HERE."

BRYANADAMS
GET
UP

NEW ALBUM
OUT NOW

APRIL 2016

THU	28	NOTTINGHAM CAPITAL FM ARENA
FRI	29	BOURNEMOUTH BIC
SAT	30	BIRMINGHAM GENTING ARENA

MAY 2016

SUN	1	CARDIFF MOTORPOINT ARENA
THU	5	GLASGOW THE SSE HYDRO
FRI	6	MANCHESTER ARENA
SAT	7	LONDON THE O2
FRI	13	NEWCASTLE METRO RADIO ARENA
FRI	14	SHEFFIELD ARENA
SUN	15	LIVERPOOL ECHO ARENA

LIVENATION.CO.UK
TICKETMASTER.CO.UK
A LIVE NATION PRESENTATION

LIVE NATION PRESENTS
AN EVENING WITH
CLINT MANSELL
PLUS SPECIAL GUESTS

A PERFORMANCE OF FILM MUSIC FROM THE ACCLAIMED BRITISH COMPOSER OF REQUIEM FOR A DREAM, THE FOUNTAIN, NOAH, PI, MOON AND MORE

MARCH 2016

WEDNESDAY 23
BIRMINGHAM
SYMPHONY HALL

THURSDAY 24
LONDON
ROYAL FESTIVAL HALL

SATURDAY 26
GATESHEAD
SAGE

TUESDAY 29
GLASGOW
ROYAL CONCERT HALL

LIVENATION.CO.UK
TICKETMASTER.CO.UK
CLINTMANSELL.COM

John Grant

UK
TOUR
PLUS SPECIAL GUESTS

LIVENATION.CO.UK
TICKETMASTER.CO.UK
EVENTIM.CO.UK
JOHNGRANTMUSIC.COM

THE NEW ALBUM
'GREY TICKLES,
BLACK PRESSURE'
INCLUDES THE SINGLE
'DISAPPOINTING'
OUT NOW

NOVEMBER 2015

THU	12	**LONDON** EVENTIM APOLLO HAMMERSMITH
FRI	13	**BRIGHTON** DOME SOLD OUT

JANUARY 2016

TUE	26	**GLASGOW** ROYAL CONCERT HALL
WED	27	**BELFAST** MANDELA HALL

FEBRUARY 2016

MON	01	**COVENTRY** WARWICK ARTS CENTRE
WED	03	**CAMBRIDGE** CORN EXCHANGE
THU	04	**SOUTHAMPTON** O2 GUILDHALL
FRI	05	**LEEDS** TOWN HALL
SUN	07	**LIVERPOOL** PHILHARMONIC HALL
MON	08	**MANCHESTER** ALBERT HALL
WED	10	**GATESHEAD** SAGE GATESHEAD
THU	11	**SHEFFIELD** OCTAGON CENTRE

JUNE 2016

WED	15	**LONDON** ROYAL ALBERT HALL

A LIVE NATION, SJM AND FRIENDS PRESENTATION IN ASSOCIATION WITH CODA

CALLING ALL MUSIC FANS
DOWNLOAD THE LIVE NATION APP
Available on the App Store
ANDROID APP ON Google play

Sands of time

Thirty years of Giant Sand celebrated with guests aplenty at Danish arts festival. By Kieron Tyler.

Way Too Much Light: Howe Gelb And Friends

Aarhus, Denmark

"Let's just say George Jones wrote this song for Aarhus." Although unlikely that Denmark's second city was on Tammy Wynette's former husband's mind when he wrote I Always Get Lucky With You with Merle Haggard, Howe Gelb's comment before his opening version of the 1983 country chart-topper was in keeping with the boundary shredding, no-borders, extravaganza that followed. Under the banner Way Too Much Light – light being the theme for 2015's city-wide Aarhus Festival – Gelb's show at the event for Giant Sand's 30th year was advertised to run for two hours. It continued for another 45 minutes to climax with 17 people on-stage.

With guests coming and going, Gelb himself wasn't a constant. He surrendered the stage to Danish singer-songwriter Allan Olsen and stepped back to underpin Grant Lee Phillips. Yet this was Gelb's evening, with him the ringmaster of a cross between The Last Waltz excised of its goodbyes and a vaudeville showcase for all the music making him tick. Others ensnared in his web included former Sonic Youth drummer Steve Shelley, MOJO's own Sylvie Simmons (whose album he produced), M. Ward, Bob Dylan and Tom Waits bassist Tony Garnier, Copenhagen pedal steel player Maggie Björklund, Lebanese actress and singer-songwriter Yasmine Hamdan and Tinariwen guitarist Sadam Iyad Imarhan. It was all bound together by Aarhus's own The DeSoto Caucus, who once again became Giant Sand – they first played with Gelb in 2003 while he was living in Denmark.

This was a homecoming. Gelb might now reside in the Tucson, Arizona he emerged from, but he has lived in Aarhus, and Denmark and its musicians are part of his extended family. The geographic malleability didn't stop there. While Olsen sang in Danish, Imarhan's sinuous guitar playing and melodies shape-shifted like heat haze. Hamdan's percussive spot on the suitably (and ad hoc) titled Trippy Thing In B took a left turn into trip-hop exotica. Introducing Simmons, Gelb lauded her Leonard Cohen biography and then bowed out to let her and Björklund shine on the minimal, spectral Midnight Cowboy and Town Called Regret.

But however the ingredients were mixed, MC Gelb steered proceedings towards his vision of a kaleidoscopic Americana accommodating anything he deems fit for purpose. For himself, there was no mention of his collaborations with KT Tunstall but there was a laugh-punctuated Texting Feist, the celebration of renewing an interrupted friendship with Leslie Feist which features on this year's 30th anniversary Giant Sand album, *Heartbreak Pass*.

More forcefully, the evening's culmination with a nerve-frayed assault on 1985's Giant Sand classic Tumble And Tear confirmed Gelb has lost nothing of his orneriness in three decades. After this, that mass encore – of Leonard Cohen's A Thousand Kisses Deep, with Gelb and Simmons dancing the night to its close.

Way too much light on Howe Gelb's odyssey, then? With 30 years to cover, there could never have been too much.

Sweetness and light: MC Howe Gelb (main) with friends including our own Sylvie Simmons (top right); M. Ward (above, right); (below) Gelb doffs his hat; Tinariwen's Sadam Iyad Imarhan with Yasmine Hamdan.

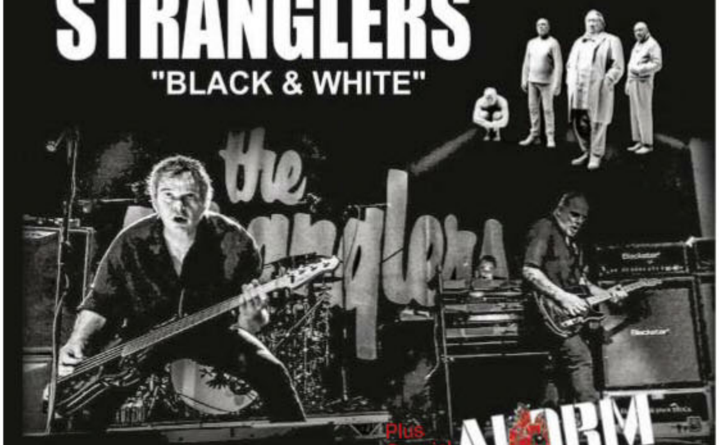
"BOUNDARY SHREDDING, NO-BORDERS EXTRAVAGANZA."

Martin Dam Kristensen (5)

S.J.M. Concerts, DF, DHP, PVC by arrangement with X-ray present

THE STRANGLERS

"BLACK & WHITE"



Plus Special Guests **ALARM**

MARCH 2016

03 **PERTH** Concert Hall
04 **INVERNESS** Ironworks
05 **GLASGOW** O$_2$ Academy
07 **NOTTINGHAM** Rock City
08 **LIVERPOOL** O$_2$ Academy
09 **NEWCASTLE** O$_2$ Academy
11 **LONDON** O$_2$ Academy Brixton
12 **BIRMINGHAM** O$_2$ Academy
14 **GUILDFORD** G Live
15 **READING** Hexagon
17 **SHEFFIELD** O$_2$ Academy
18 **CARDIFF** Uni Great Hall
19 **BRISTOL** O$_2$ Academy
21 **SALISBURY** City Hall
22 **FOLKESTONE** Leas Cliff Hall
23 **CAMBRIDGE** Corn Exchange
25 **LEEDS** O$_2$ Academy
26 **MANCHESTER** O$_2$ Apollo

GIGSANDTOURS.COM I TICKETMASTER.CO.UK
0844 811 0051 I 0844 826 2826
stranglers.net

SJM CONCERTS & DF BY ARRANGEMENT WITH CODA PRESENT

PAUL HEATON & JACQUI ABBOTT

MARCH 2016

THURSDAY 10
BIRMINGHAM O$_2$ ACADEMY

FSOLD OUT 11 & SASOLD OUTY 12
HULL CITY HALL

MONDAY 14
GLASGOW O$_2$ ACADEMY

TUESDAY 15
ABERDEEN MUSIC HALL

THURSDAY 17
STOKE VICTORIA HALL

FRIDAY 18
NEWCASTLE CITY HALL

SATURDAY 19
LEEDS FIRST DIRECT ARENA

MONDAY 21
CARDIFF ST DAVID'S HALL

TUESDAY 22
BRISTOL COLSTON HALL

THURSDAY 24
MANCHESTER O$_2$ APOLLO

FRIDAY 25
LLANDUDNO VENUE CYMRU ARENA

SASOLD OUT 26
LIVERPOOL PHILHARMONIC HALL

SUNDAY 27
SOUTHEND CLIFFS PAVILION

TUESDAY 29
NOTTINGHAM ROYAL CONCERT HALL

WEDNESDAY 30
LONDON ROYAL ALBERT HALL

GIGSANDTOURS.COM | TICKETMASTER.CO.UK
0844 811 0051 | 0844 826 2826

PAULHEATON.CO.UK @PAULHEATONSOLO @ATOMIC_BOX /PAULHEATONOFFICIAL

New album **'WISDOM, LAUGHTER AND LINES'** out 23 October on Virgin EMI

C2C Country to Country

LONDON GLASGOW
2016

★ LONDON: FRIDAY 11 MARCH ★ GLASGOW: SUNDAY 13 MARCH ★

MIRANDA LAMBERT

Dwight Yoakam

THOMAS RHETT ashley monroe (GLASGOW ONLY)

★ LONDON: SATURDAY 12 MARCH ★ GLASGOW: FRIDAY 11 MARCH ★

CARRIE UNDERWOOD

LITTLE BIG TOWN

SAM HUNT Maddie & Tae (LONDON ONLY)

★ LONDON: SUNDAY 13 MARCH ★ GLASGOW: SATURDAY 12 MARCH ★

ERIC CHURCH

KACEY MUSGRAVES

CHRIS STAPLETON ANDREW COMBS

THE O2, LONDON ★
GLASGOW CLYDE AUDITORIUM ★

AXS.COM/C2C 08448 24 48 24 GIGSANDTOURS.COM 0844 811 0051

COUNTRY2COUNTRY C2C-COUNTRYTOCOUNTRY.COM C2CFESTIVAL

PRESENTED SJM CONCERTS, AEG & DF CONCERTS IN ASSOCIATION WITH THE CMA

S.J.M. Concerts & DF by arrangement with Paradise Artists present

THE WAILERS

PERFORMING THE ALBUM

LEGEND

IN ITS ENTIRETY

IS THIS LOVE • NO WOMAN, NO CRY • COULD YOU BE LOVED • THREE LITTLE BIRDS
BUFFALO SOLDIER • GET UP, STAND UP • STIR IT UP • EASY SKANKING
ONE LOVE / PEOPLE GET READY • I SHOT THE SHERIFF • WAITING IN VAIN
REDEMPTION SONG • SATISFY MY SOUL • EXODUS • JAMMING

TUE	17	NOV	**GLASGOW** // O$_2$ ABC
WED	18	NOV	**NEWCASTLE** // O$_2$ ACADEMY
THU	19	NOV	**CAMBRIDGE** // JUNCTION
FRI	20	NOV	**BIRMINGHAM** // O$_2$ ACADEMY
SAT	21	NOV	**SHEFFIELD** // O$_2$ ACADEMY
SUN	22	NOV	**NORWICH** // UEA
TUE	24	NOV	**MANCHESTER** // O$_2$ RITZ
WED	25	NOV	**LIVERPOOL** // O$_2$ ACADEMY
THU	26	NOV	**OXFORD** // O$_2$ ACADEMY
FRI	27	NOV	**BRISTOL** // O$_2$ ACADEMY
SAT	28	NOV	**LONDON** // INDIGO AT THE O2
SUN	29	NOV	**BOURNEMOUTH** // O$_2$ ACADEMY

GIGSANDTOURS.COM // TICKETMASTER.CO.UK // TICKETWEB.CO.UK
0844 811 0051 // 0844 826 2826

SELECT-O-MATIC

the bluetones

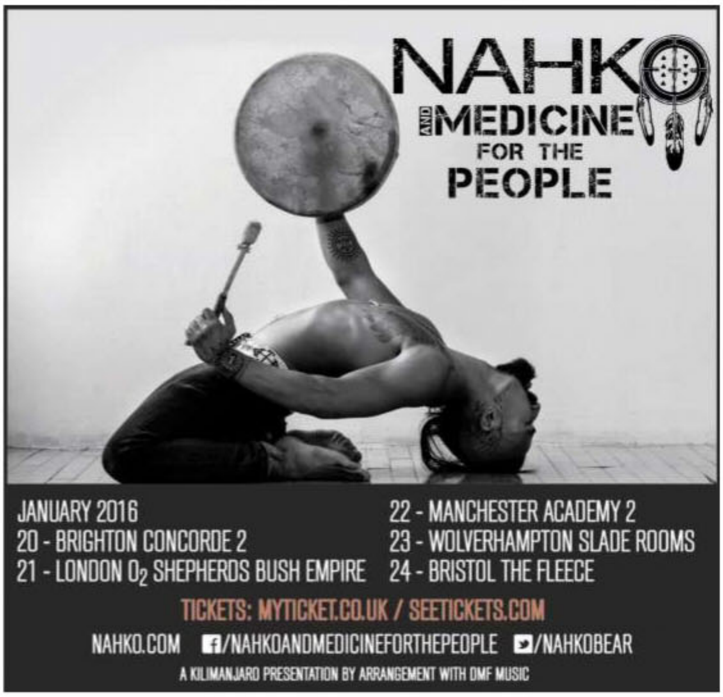
The Extended Jukebox Tour 2016

April
14 MILTON KEYNES The Craufurd Arms
15 BRIGHTON Concorde 2
16 TUNBRIDGE WELLS Forum
18 SOUTHAMPTON Engine Rooms
19 CARDIFF Tramshed
20 WAKEFIELD Unity Works
22 STOKE The Sugarmill
23 PRESTON 53 Degrees
24 ABERDEEN The Lemon Tree
25 EDINBURGH The Liquid Rooms
27 LIVERPOOL Arts Club
28 YORK The Duchess
29 SHEFFIELD The Leadmill
30 NOTTINGHAM Rock City
May
02 NORWICH The Waterfront
03 BIRMINGHAM Library
04 OXFORD O2 Academy
05 LONDON Camden Roundhouse

TICKETS: MYTICKET.CO.UK / SEETICKETS.COM

BLUETONES.BAND

A Kilimanjaro & friends presentation by arrangement with Primary Talent International



NAHKO AND MEDICINE FOR THE PEOPLE

JANUARY 2016
20 - BRIGHTON CONCORDE 2
21 - LONDON O2 SHEPHERDS BUSH EMPIRE
22 - MANCHESTER ACADEMY 2
23 - WOLVERHAMPTON SLADE ROOMS
24 - BRISTOL THE FLEECE

TICKETS: MYTICKET.CO.UK / SEETICKETS.COM

NAHKO.COM /NAHKOANDMEDICINEFORTHEPEOPLE /NAHKOBEAR

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH DMF MUSIC

MBONGWANA STAR

SUNDAY 01 NOVEMBER - LONDON OVAL SPACE

TICKETS: MYTICKET.CO.UK | SEETICKETS.COM

MBONGWANASTAR.COM /MBONGWANA_STAR /MBONGWANASTAR

PAUL WELLER
LIVE 2015

PLUS SPECIAL GUESTS
YOUNG FATHERS

20 NOV BRIGHTON CENTRE SOLD OUT
21 NOV BOURNEMOUTH BIC
22 NOV CARDIFF MOTORPOINT ARENA
24 NOV GLASGOW THE SSE HYDRO
25 NOV NEWCASTLE METRO RADIO ARENA
27 NOV BIRMINGHAM BARCLAYCARD ARENA
28 NOV MANCHESTER ARENA
29 NOV LEEDS FIRST DIRECT ARENA
04 DEC LONDON EVENTIM APOLLO
05 DEC LONDON EVENTIM APOLLO SOLD OUT

NEW ALBUM
SATURNS PATTERN
OUT NOW

24HR TICKET HOTLINE: 0844 338 0000
BOOKINGSDIRECT.COM PAULWELLER.COM

THE WATERBOYS

Special Guest JARROD DICKENSON

SOLD OUT YORK BARBICAN
FRIDAY 13 NOVEMBER
PORTSMOUTH GUILDHALL
SATURDAY 14 NOVEMBER
PLYMOUTH PAVILIONS
SUNDAY 15 NOVEMBER
MANCHESTER BRIDGEWATER HALL
SOLD OUT THURSDAY 19 NOVEMBER
GATESHEAD THE SAGE
SOLD OUT SATURDAY 21 NOVEMBER
LIVERPOOL EMPIRE
SUNDAY 22 NOVEMBER
SHEFFIELD CITY HALL
MONDAY 23 NOVEMBER
CARDIFF ST DAVID'S HALL
WEDNESDAY 25 NOVEMBER
CAMBRIDGE CORN EXCHANGE
THURSDAY 26 NOVEMBER
LEICESTER DE MONTFORT HALL
FRIDAY 27 NOVEMBER
LLANDUDNO VENUE CYMRU
SUNDAY 29 NOVEMBER
BIRMINGHAM SYMPHONY HALL
MONDAY 30 NOVEMBER
GUILDFORD GLIVE
TUESDAY 1 DECEMBER
BRISTOL COLSTON HALL
THURSDAY 3 DECEMBER
SOUTHEND CLIFFS PAVILION
FRIDAY 4 DECEMBER
WATFORD COLOSSEUM
SATURDAY 5 DECEMBER
LONDON EVENTIM APOLLO
SUNDAY 6 DECEMBER

NEW ALBUM
MODERN BLUES
OUT NOW
mikescottwaterboys.com

0844 338 0000 bookingsdirect.com

RICHARD HAWLEY

PLUS MEILYR JONES
+ DANCING YEARS*

OCTOBER
26 CAMBRIDGE CORN EXCHANGE
27 BIRMINGHAM INSTITUTE
28 SCARBOROUGH SPA GRAND HALL

NOVEMBER
01 LEEDS O2 ACADEMY
SOLD OUT MANCHESTER ALBERT HALL
03 GATESHEAD SAGE
05 GLASGOW BARROWLAND
06 SHEFFIELD MOTORPOINT ARENA*
SOLD OUT LONDON ROUNDHOUSE*
09 BRISTOL COLSTON HALL*
10 SOUTHAMPTON O2 GUILDHALL*

SEETICKETS.COM TICKETMASTER.CO.UK
GIGSINSCOTLAND.COM

A METROPOLIS MUSIC, SJM CONCERTS & DF CONCERTS PRESENTATION
BY ARRANGEMENT WITH X-RAY

NEW ALBUM 'HOLLOW MEADOWS' OUT NOW RICHARDHAWLEY.CO.UK

"SETTING THE STANDARD FOR SEDUCTION, ONCE AGAIN."
8/10, NME

"'SORRY I'VE BEEN AWAY SO LONG,' ARE THE ALBUM'S FIRST WORDS, 'I NEEDED JUST A LITTLE MORE TIME'. WORTH EVERY SECOND OF THE WAIT."
**** Q MAGAZINE

"MEDITATIONS ON LOVE, AGE AND THE SMALLER THINGS IN LIFE, THEY MAY BE THE BEST HE'S WRITTEN."
***** EVENT, MAIL ON SUNDAY

"HOLLOW MEADOWS FINDS THE CROONER AT HIS MOST AFFECTING AND FRAGILE."
**** OBSERVER NEW REVIEW

MAMA PRESENTS

The Borderline

Orange Yard, off Manette St,
London W1D 4JB
Follow us **@theborderline** and **facebook.com/theborderline**

Tickets: **theborderlinelondon.com** or **0844 847 2465 (24hr)**

THU 29 OCT 7PM 14+ £7
JINGO
KAUFMANN FRUST
+ THE WHIG WHAMS

SUN 01 NOV 2.30PM 14+ £15
USA NAILS
MOTHLITE + MOWER + TWIN GRAVES
+ SCANDINAVIA + MORE TBC

MON 02 NOV 7 PM 14+ £10
MARK PONTIN GROUP ('TEXTURES' ALBUM LAUNCH)
THE TROY REDFERN BAND
+ THE MOONBIRDS

WED 04 NOV 7PM 14+ £12
THE GRAHAMS
RUARRI JOSEPH

FRI 06 NOV 7PM 14+ £14
BOBBY LONG

SAT 07 NOV 7PM 14+ £14
IAN PROWSE & AMSTERDAM
DAVID SINCLAIR FOUR
+ ROXANNE DE BASTION

MON 09 NOV 7PM 14+ £12
RYAN SHERIDAN
THE HAMILTONS

TUE 10 NOV 7PM 14+ £12.50
MOD SUN

WED 11 NOV 7PM 14+ £8
SATELLITE STORIES

THU 12 NOV 7PM 14+ £7
THE RED PAINTINGS
THEM&US

SAT 14 NOV 7PM 14+ £6
DUTCH CLUB
CRHOMA + BOYS + SILENT ALLIANCE

SUN 15 NOV 7PM 14+ £17.50
SHARON SHANNON
SAL VITRO

MON 16 NOV 7PM 14+ £13
CHARLIE WORSHAM
FRANKIE DAVIES

TUE 17 NOV 7PM 14+ £13
MANDOLIN ORANGE

the christmas club
Ghoulmas
The Frightmare Before Christmas
SATURDAY 31 OCTOBER
Classic Indie, Rock & Brit Pop

Dirrty
EVERY THURSDAY
Grab your goodies
and get your freak on

I ♥ THE 90s
EVERY FRIDAY
There ain't no
party like our
90s party

BREAKOUT!
POP-PUNK. ROCK. PUNK. INDIE. PARTY HITS SINCE 2012
EVERY WEDNESDAY

THE JAZZCAFE CAMDEN

TICKETMASTER	0844 847 2514
SEETICKETS	0870 060 3777
RESTAURANT	0207 688 8899

5 PARKWAY. CAMDEN. LONDON. NW1

SHARON ROBINSON	1 NOV
DUB PISTOLS	11 NOV
NELL BRYDEN	14 NOV
SANDI THOM	17 NOV
LEELA JAMES	28 NOV
KENNY THOMAS	2 DEC
ROY AYERS	7, 8 & 9 DEC
BROTHER STRUT	17 DEC
THE BLOCKHEADS	18 & 19 DEC
MELBA MOORE	20 DEC
LEE THOMPSON SKA ORCHESTRA	15 JAN
SHOLA AMA	22 JAN
REBIRTH BRASS BAND	26 & 27 JAN
TEEDRA MOSES	28, 29 & 30 JAN

Book tickets online at **www.thejazzcafelondon.com**

BOOK TICKETS NOW FROM **TICKETWEB.CO.UK** | **TICKETMASTER.CO.UK** | **MAMAPRESENTS.COM**

SJM CONCERTS PRESENTS

SJM CONCERTS, METROPOLIS MUSIC, REGULAR MUSIC, PCL & CPL BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENT

NOEL GALLAGHER'S HIGH FLYING BIRDS

PLUS SPECIAL GUESTS

UK TOUR 2016

THU 21 APRIL
GLASGOW
THE SSE HYDRO

SUN 24 APRIL
ABERDEEN
AECC

MON 25 APRIL
LIVERPOOL
ECHO ARENA

WED 27 APRIL
LEEDS
FIRST DIRECT ARENA

FRI 29 APRIL
BIRMINGHAM
GENTING ARENA

SAT 30 APRIL
BOURNEMOUTH
BIC

NOELGALLAGHER.COM
GIGSANDTOURS.COM
TICKETMASTER.CO.UK
0844 811 0051 | 0844 826 2826
@NOELGALLAGHER
NOELGALLAGHERMUSIC

MCALMONT & BUTLER

PLUS SPECIAL GUESTS
THE MAGIC NUMBERS (ACOUSTIC)

MON 02/11 GLASGOW O2 ABC
TUE 03/11 MANCHESTER O2 RITZ
THU 05/11 BIRMINGHAM INSTITUTE
FRI 06/11 BRISTOL O2 ACADEMY
SAT 07/11 LONDON ROUNDHOUSE

GIGSANDTOURS.COM / TICKETMASTER.CO.UK
MCALMONTANDBUTLER.UK
AN SJM CONCERTS & DF PRESENTATION BY ARRANGEMENT WITH 13 ARTISTS

sarah cracknell

solo Plus very special guests

Wed 25th November
Norwich Waterfront

Thu 26th November
Hebden Trades club

Fri 27th November
Birmingham The Oobleck

Sat 28th November
London Cadogan Hall

gigsandtours.com
0844 811 0051

The new solo album 'Red Kite'
available on Cherry Red now
sarahcracknell.com / saintetienne.com
An SJM Concerts & VMS presentation by arrangement with EC1

GIGSANDTOURS.COM FIND US ON App Store Google play 0844 811 0051

WWW.THEGIGCARTEL.COM 24 HR BOX OFFICE 0844 478 0898

A BAND OF BROTHERS REINCARNATED FROM THE SOULS OF DEAD MEN

The Jack Tars

DESSTINED TO PLUNDER THE TREASURES OF THEIR COLLECTIVE PAST

SLIM JIM PHANTOM (STRAY CATS)
CHRIS CHENEY (THE LIVING END)
MIKE PETERS (THE ALARM)
CAPTAIN SENSIBLE (THE DAMNED)

Weds 2 Dec - Bilston Robin // Thurs 3 Dec - Manchester Academy
Fri 4 Dec - Holmfirth Picturedrome // Sun 6 Dec - Chester Live Rooms

setting light to the stages of the UK with a broadside of classics such as Neat Neat Neat, Rock This Town, Prisoner Of Society, Sixty Eight Guns and many more.

NOVEMBER 2015 UK TOUR

hugh cornwell

SOLO ACOUSTIC

01 - Bury St Edmunds Apex
02 - Islington Union Chapel
03 - Shrewsbury Theatre Severn
04 - Leeds Carriage Works
07 - Torrington Plough Arts
12 - Morecambe Platform
13 - Colne Muni
18 - Newbury Arlington Arts
19 - Weston-super-Mare St Paul's Church
www.lighthouse-weston.org.uk fund raiser
20 - Scunthorpe Plowright
22 - Glasgow Oran Mor
26 - Sale Waterside Arts
27 - Whitley Bay Playhouse
28 - Southport Atkinson
29 - Leek Foxlowe Arts

The original guitarist, singer and main songwriter in The Stranglers and one of the UK's finest song-writing talents.

"Cornwell remains a hugely popular & prolific performer whose songwriting retains its fiery eloquence and whose gigs still crackle with electricity"
CLASSIC ROCK

NEIL O'BRIEN ENTERTAINMENT & THE GIGCARTEL PRESENT
WARREN HAYNES
featuring
the ASHES & DUST band
(Jeff Sipe & ChessBoxer)

SAT 21ST NOV 2015
ST JOHN'S
SMITH SQUARE. LONDON
BOX OFFICE: 0844 478 0898
THEGIGCARTEL.COM
warrenhaynes.net
THE NEW ALBUM IN STORES JULY 24TH

THE GIG CARTEL PRESENTS
WINTER SOLSTICE CHRISTMAS PARTY

HAWKWIND
WITH
STEVE HILLIAGE

PLUS VERY SPECIAL OPENING ACT SYSTEM 7

LONDON O2 SHEPHERDS BUSH EMPIRE
SUNDAY 27 DECEMBER

24 HOUR BOX OFFICE 0844 478 0898
WWW.THEGIGCARTEL.COM
WWW.HAWKWIND.COM

THE SELECTER

SAT 10 OCT
WAKEFIELD
WAREHOUSE 23

FRI 4 DEC
MANCHESTER
ACADEMY

SAT 5 DEC
SHEFFIELD
PLUG

ALABAMA 3

THU 3 DEC
CHESTER LIVE ROOMS

SAT 5 DEC
HOLMFIRTH PICTUREDROME

AWB

Sun 20 Nov - Leamington Spa Assembly
Tues 22 Nov - Manchester Academy

THE SMYTHS
FRI 13 NOV - LEAMINGTON ASSEMBLY
FRI 8 APRIL - HOLMFIRTH PICTUREDROME

GLASSWERK BY ARRANGEMENT WITH MULU MEDIA PRESENTS

SPACE

THE STRANGE WORLD TOUR

21 OCT - SWINDON THE VICTORIA
22 OCT - ST ALBANS THE HORN
23 OCT - SOUTHEND CHINNERYS
24 OCT - NORTHAMPTON PICTUREDROME
31 OCT - RUNCORN THE BRINDLEY
07 NOV - CLEETHORPES BEACHCOMBER
08 NOV - DONCASTER DIAMOND LOUNGE
12 NOV - LEEDS THE LIBARY
13 NOV - CUMBRIA MONROE BAR
14 NOV - STOCKTON THE GEORGIAN THEATRE
20 NOV - WIGAN OLD COURTS
21 NOV - CREWE THE BOX
22 NOV - MANCHESTER FAC251
24 NOV - SWANSEA SIN CITY
25 NOV - CARDIFF THE CLOBE
26 NOV - READING THE BOWERY
27 NOV - BRISTOL THE FLEECE
28 NOV - COVENTRY KASBAH
30 NOV - SUNDERLAND THE POINT
01 DEC - EDINBURGH ELECTRIC CIRCUS
02 DEC - ABERDEEN TUNNELS
03 DEC - GLASGOW CLASSIC GRAND
04 DEC - LIVERPOOL EPSTIEN THEATRE
05 DEC - LONDON BRIXTON JAMM
10 DEC - TUNBRIDGE WEKKS FORUM
11 DEC - WOLVERHAMPTON SLADE ROOMS
12 DEC - LINCOLN PLATFORM
18 DEC - GLOUCESTER GUILDHALL

TICKETS AVAILABLE FROM GLASSWERK.CO.UK/SPACETHEBAND.CO.UK

CHRIS PARKS MARK GRIFFITHS MARTIN HUGHES CLIVE GREGSON

ANY TROUBLE

DECEMBER 2015

Thursday 3rd KENDAL (Brewery Arts Centre)
Friday 4th MANCHESTER (Band On The Wall)
Saturday 5th DONCASTER (Diamond Live Lounge)
Sunday 6th LIVERPOOL (Philharmonic Music Room)
Wednesday 9th NEWCASTLE (Hoochie Coochie)
Thursday 10th BRISTOL (The Thunderbolt)
Friday 11th BIRMINGHAM (King's Heath, Hare & Hounds)
Saturday 12th LONDON (The 229, Great Portland Street, W1)
Sunday 13th WINDLESHAM, Surrey (The Windlesham Club & Theatre)

THE NEW ALBUM PRESENT TENSE
OUT 27TH NOVEMBER ON CHERRY RED RECORDS
18 SONGS INCLUDING 'GLEN CAMPBELL'

Go to www.anytrouble.net for more details

MUSIC v CANCER HITS ALL THE RIGHT NOTES

MUSIC V CANCER

MUSIC V CANCER (MvC) is going from strength to strength following a string of high profile gigs. Artists have been contacting organisers direct to offer their services after successful sessions in front of an intimate 200-strong audience have gone down a storm.

Magic Numbers on the MvC Stage with Goldheart Assembly – Apl 2015

MvC Live Sessions which have included The Magic Numbers, Jack Savoretti, Turin Brakes, Nizlopi, 80's icon Black, The Blow Monkeys, Jon Allen, Z Star and David McAlmont's Fingersnap have all sold out in record time and these twice annual events have become legendary amongst music lovers in the North East.

Michele Stodart from the Magic Numbers commented "When we were asked to play 'MUSICvCANCER', there was no way we wouldn't get involved and support this great cause in the only way we knew how – with music".

The music-based charity, which is made up entirely of volunteers, has so far raised over £164,000 for vital awareness campaigns and state of the art cancer detection equipment at a number of North East hospitals.

The charity was the brainchild of 50-year-old music lover and cancer survivor Tony Larkin. As well as the gigs, Tony has enlisted the backing of stars from Kasabian and the Arctic Monkeys to Ed Sheeran and Paolo Nutini who have provided signed memorabilia for auctions and regular social media prize giveaways on the MvC facebook page.

Tony added: "Having Jools Holland as our patron has really helped raise the profile of the charity too and we have chalked up fantastic reputation for not only putting on a great gig but for looking after our artists and giving them a fun time too. Our green room is becoming legendary!

"We are currently based in the North East but we plan to branch out further and want to open our community of music lovers to the rest of the UK. We would love to hear from any big artists who fancy an intimate gig and a warm welcome in the North East. Together we are making a real difference" "Just get on our website and Facebook page and say hello."

musicvcancer.com

(L-R) Tristan Mackay, Lee Levent, Tony Larkin, Fiona Bevan and John Parker (Nizlopi)

Show your support:

Follow us on Facebook & Twitter to find out about special gigs, discover our competitions to win signed guitars and memorabilia and support our cancer awareness campaigns

FACEBOOK.COM/
MUSICvCANCER

TWITTER.COM/
MUSICvCANCER

www.musicvcancer.com

MUSIC V CANCER

Registered Charity No. 1057682
Part of the North Tees & Hartlepool
NHS Trust Foundation

MUSIC MAKING A REAL DIFFERENCE

AVONRAVERS

WHO ROCKED WITH THE BARD?

Dromio, Dromio, wherefore art thou? Plus competing with dad and bombing Cash.

Is Roger Daltrey the only rock star to ever appear in a professional production of a Shakespeare play?

Philip Reed, Norwich

Fred says: Certainly the man from The Who has performed in more Shakespearean roles than any other rocker – having played the Dromio identical twins in a 1983 TV movie of The Comedy Of Errors. But he was hardly the first of his kind to act in a play by immortal bard. That honour goes to Tommy Steele, who was cast as Feste in ITV's production of Twelfth Night back in 1969. But many recording artists have flirted with William Shakespeare. In 1968, Jack Good's stage show Catch My Soul loosely adapted Othello and cast Jerry Lee Lewis as Iago; The Third Ear Band provided a complete soundtrack for Roman Polanski's 1971 interpretation of Macbeth; Elvis Costello and John Cale both wrote songs inspired by the Scottish Play, while everyone from Radiohead to Butthole Surfers contributed tracks to Baz Luhrmann's 1996 Romeo + Juliet. Fewer have appeared on-stage with script in hand, though Sir Paul McCartney, cast as Sir Eglamour, took part in a reading of Two Gentlemen Of Verona at the Shakespeare Centre Of Los Angeles' annual benefit show in 2013, while Paul Simon read the part of Amiens in As You Like It at 2014's edition (both musicians dipped into their personal songbooks on these occasions). However it can be guaranteed that Kiss's Gene Simmons won't be doing any Shakespeare, as he once said, "I think Shakespeare is shit."

DID SINÉAD SAG SCHOOL TO RECORD?

Did Sinéad O'Connor make any records with In Tua Nua?

Joan Flannery, via e-mail

Fred says: Sinéad, who was still school-aged when she connected with In Tua Nua, did take part in some demo sessions, including one for Take My Hand, the band's first Island single, which she co-wrote. This demo is easily found on YouTube.

IN TUA NUA
SIDE 1
45 RPM
STEREO
IS 211
TAKE MY HAND
Engineered by Kevin Moloney

MORE ON THOSE EARLY CURTAIN PULLERS

It isn't true that Deep Purple were the first rock band to play behind the Iron Curtain (MOJO 262) because we had other bands in our country before. In 1965 we had The Rockin' Vickers, followed by The Searchers and The Hollies (1967). Also in my town, Ljubljana (now the capital of Slovenia) there have been visits from Blood, Sweat & Tears (1970), Brian Auger's Oblivion Express, Status Quo, The Equals (1971), Manfred Mann's Earth Band, Sweet (1972) and Slade (1973).

Dragan Bulic, via e-mail

Fred says: Dragan Bulic has been music editor on the national radio station Radio Slovenija for the past 35 years. He concludes: "By the way, hardly rock, but Louis Armstrong played our town in 1959!" Additionally, Carlos Rego, a Spanish based-reader, not only wrote to remind MOJO that The Beach Boys appeared on-stage in Prague, Czechoslovakia in June 1969, but offered proof via a video that resides as tinyurl.com/ourbsg9. Anyone else with stories of rock bands behind the Iron Curtain, let us know!

WAS JOHNNY CASH AN IRA TARGET?

Was there really a bomb plot to kill Johnny Cash during one his trips to Britain?

Melanie Gee, via e-mail

Fred says: Nothing quite that dramatic. But there was a bomb threat during one of the Man In Black's two London Palladium shows in September 1975. An IRA warning was received just as June Carter Cash and her sister Helen Carter started to perform The Church In The Wildwood, at which point the show was halted and an announcer asked the audience to leave by the nearest exit. The incident was recorded and later appeared as a hidden track on Cash's 1976 live album, *Strawberry Cake*.

Reelin' in the Shakespeares: (clockwise from main) Roger Daltrey thesps it up with co-star Michael Kitchen (left) in The Comedy Of Errors (left); Yugo-stars The Equals; Johnny Cash and June Carter; an early Sinéad O'Connor associated waxing; Whitney Houston with her mum Cissy.

THOSE REMARKABLE ROCK KIDS – YOUR RESPONSE

Re the letter from Rob Byron (MOJO 263) regarding performers who outshone their successful parents. The obvious candidate who comes to mind is Matt Bellamy of Muse, whose father George played guitar with The Tornados of Telstar fame. The late great Kirsty MacColl probably outshone her old dad but there are not many others who come to mind. Would you count Jean Michel Jarre and father Maurice?

Tim Franklin, via e-mail

Fred says: The response to this debate was overwhelming. Phil Lindsay e-mailed that UB40's Ali Campbell, son of folk hero Ian Campbell, probably qualified, while Bob Walker contributed, "Whitney and Cissy Houston is the best answer I can think of though depending on how you define 'more successful'." He added, "Eliza Carthy/Martin Carthy or Norma Waterson, or even Liza Minnelli/Judy Garland could be candidates." Dr Mark Griffiths proffered a lengthy list that included Norah Jones (Ravi Shankar), Ricky Nelson (Ozzie Nelson, who notched 38 major hits in the 1930s and '40s), Enrique Iglesias (Julio Iglesias), Jeff Buckley (Tim Buckley) and Kim Wilde (Marty Wilde), while reader Ian Fowler concurred that Kim definitely outstripped her pater in the popularity stakes. Thanks also to Colin Padgett, Robert B Ray, Stephen Vear, John Jeary, George C Hunter and many others who contributed to the capable kids forum. Wow!

HELP FRED...

Which was the first group, or artist, to employ a distinctive name logo on a regular basis on their record sleeves? I'm thinking about the kind of logos used by Love, The Doors, Yes etc.

ederick Cherrier, Paris, France

CONTACTFRED

Write to: Ask Fred, MOJO, Endeavour House, 189 Shaftesbury Avenue, London WC2H 8JG.

OR e-mail Fred Dellar direct at fred.dellar@bauermedia.co.uk

➡ ***www.mojo4music.com***
for daily Ask Fred discussion

Retna/Photoshot, Getty Images, Rex, Alamy

BONO CONTENTION

Who wants the U2 singer's signature Gretsch guitar? You do.

Bono has joined with Gretsch guitars for the G5623 Electromatic® Center-Block (RED)™ Bono Signature Model Gretsch®! This new model bears the special (RED) logo adorning the pickguard and truss rod cover to bring awareness of U2's frontman's support of Product Red and their humanitarian efforts in the battle against HIV/AIDS. It puts Bono's personalised stamp on Gretsch's new thinline spruce Center-Block design, which delivers "high gain-friendly" tone and greater control over the kind of feedback all the best players want. And the RRP is a cool £879!

Do you want to get your hands on one, reader? You know what to do. Our crossword master, the Minister Of New New Super Heavy Funk, Fred has devised a demonical brain teaser. It is below. So whomp that sucker, and get it sent off to Bono Contention, MOJO, 3rd Floor, Endeavour House, 189 Shaftesbury Avenue, London, WC2 8JG. Please include e-mail address. The closing date is **December 2**. For the rules of the quiz, send an SAE to that same address.

http://www.gretschguitars.com

GRETSCH®
That Great Gretsch Sound!™

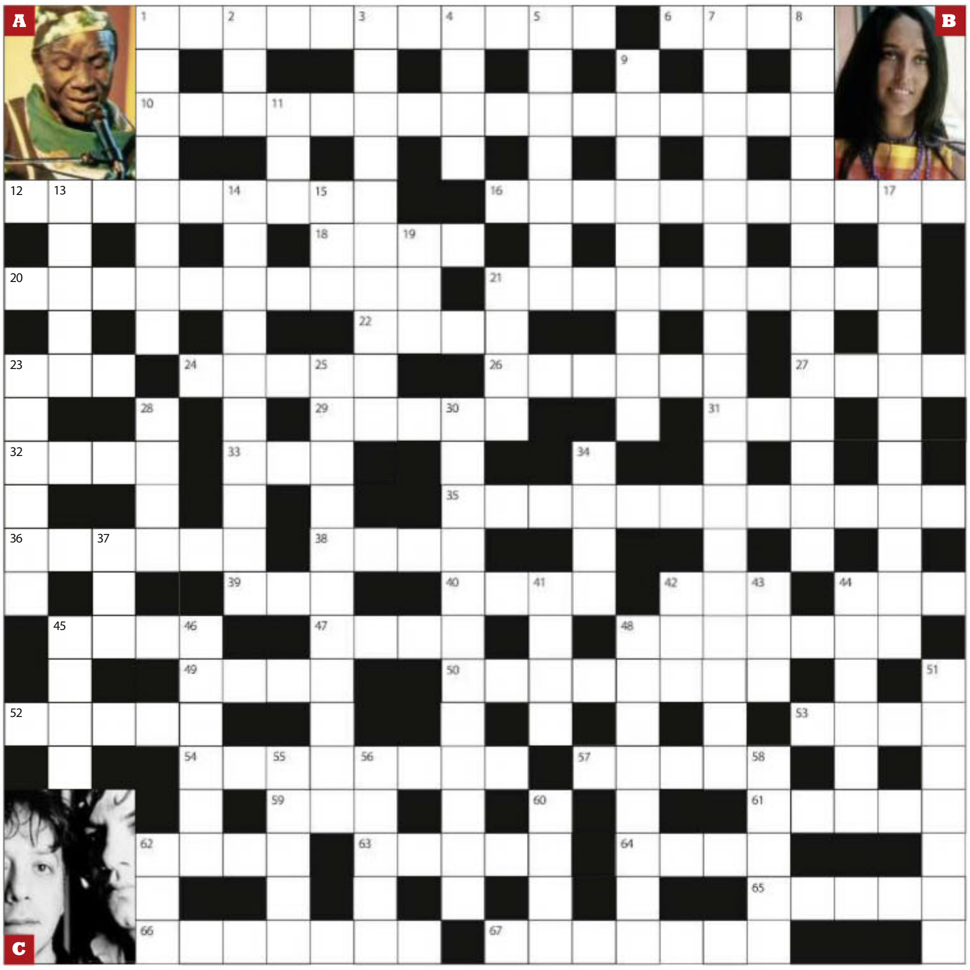
ANSWERS

MOJO 263

Across: 1 Dave Edmunds, 5 Some, 7 Season Of The Witch, 10 Tony Visconti, 12 Waterfall, 15 Rod, 16 Simple Dreams, 18/30 Neat Neat Neat, 19 A-ha, 20 Train, 21 Band Of Joy, 25 St.Vincent, 26 Dogs, 27 Once, 31 Prong, 32 Livid, 33 Bessie Smith, 36 Goldmine, 39 Rum, 41 Darude, 43 Dido, 44 Next, 46 Ohio, 47 Watt, 48/54 Mai Tai, 49 America, 50 Use Me, 51 More Than, 52 Rev, 53 My Guy, 57 Crass, 58 Later, 59 School, 60 Him.

Down: 1 Dusty Springfield, 2 East Side Story, 3 Nat, 4 Sue, 5 Slint, 6 Mick Ronson, 8 No One Is Innocent, 9 Fatima, 11 Otis Redding, 12 Won, 13 Adeva, 14 Let Go, 17 Sheer Heart Attack, 21 B.T.O., 22 N.E.C., 23 Joe Strummer, 24 Yeti, 28 Neil, 29 Easy Does It, 34 O.M.D., 37 Divinyls, 38 Iowa, 40 Move Away, 42/35 I'm A Believer, 45 Eternal, 51 Mylo, 55 Ali, 56 I Am.

Winners: **Tommy Savage** of **Stretford,** and **Mrs J Hancock** of **Chippenham** each win a Fender Kingman ASCE guitar.



Alamy, Getty Images, Photoshot

ACROSS

1 His LPs include *Dad Loves His Work* (5,6)
6 Sonic Youth's reverse love (4)
10 Uphill task for Prefab Sprout? (9,7)
12 Santana's first UK chart hit (5,2,2)
16 Shock rocker turned golfer (5,6)
18 *For ---- Forever Ago* (Bon Iver album) (4)
20 Label founded by Jimmy Iovine (10)
21 Music genre exemplified by The Shadows Of Knight, The Seeds etc (6,4)
22 Saxophone range linked with Charlie Parker, Paul Desmond etc. (4)
23 Sayer, maybe? Or possibly Fender (3)
24 Cultured release from Janis Joplin? (5)
26 EMF's mark of disgrace? (6)
27 Could be Lou, Jimmy or Jerry (4)
29 They began life as Rain (5)
31 Turner, once of Hawkwind (3)
32 A guy like Sleeper's Eddie (4)
33 Machine --- (The Commodores) (3)
35 Stones' multi-coloured female (4,1,7)
36 An apt title for a Can compilation (6)
38 The Bunnymen's repeated sound (4)
39 Just James Brown's kind of machine (3)
40 Founded by Courtney Love in 1989 (4)
42 He was Tiny, over six feet tall and sang Great Balls Of Fire (3)
44 White --- (Paul Weller) (3)
45 They possibly reside in Sleaford (4)
47/51 The Tubes' description of an attractive female (4,1,6)
48 -------- Of Pleasure (Kate Bush) (7)
49 Belfast group that launched Van Morrison's career (4)
50 Liverpool band whose albums included *The Magic Tree House* (8)
52 Electronic dance music that hailed from Chicago in the '80s. (5)
53 Robin, once Saved By The Bell (4)
54 David Guetta's request for a raise (4,2,2)
57 *Songs From The West* ---- (Elton John album) (5)
59 They delivered the title song to an 007 movie – The Living Daylights (3)
61 She demanded Respect in 1989 (5)
62 Russian female duo (1.1.1.1)
63 Spirit album, sounds transparent (5)
64 Spilt soup provides composition (4)
65 Album adjudged by Elvis Costello as the most drug-influenced of his career (5)
66 Park that hosted a recorded Simon & Garfunkel concert (7)
67 See photoclue A (1.1.5)

DOWN

1 See photoclue B (4,4)
2 Tears For Fears' insane world (3)
3 Kevin Parker's psychedelic Aussies (4,6)
4 DJ with a Star Wars connection (4)
5 "Where have you gone?" The Band enquired of her (7)
7 Athlete's cars and creatures debut (8,3,7)
8 Final sort, like The Darkness's LP (4,2,3,4)
9 Cigar shed converts to Stoke punks (9)
11 Label that signed Elvis in 1955 (1.1.1.)
13/23 Eurythmical singer, ex-Tourist (5,6)
14 A Mostly Autumn LP/U2 offshoot (10)
15 Miles Davis producer Macero (3)
17 Forecast Sunshine After The Rain (5,6)
19 With Tim, he hit with Backfield In Motion (3)
21 Bros brothers Matt and Luke (4)
23 See 13
25 Out of kilter sixth sermon provides a Canadian singer-songwriter (3,8)
28 See photoclue C (4)
30 Björk's thought on tranquillity (3,2,2,5)
34 She's the eldest Haim sister (4)
37 Genre amid Lemonheads (3)
41 Siffre well into lullabies (4)
42 Waits, Paxton, Rush (3)
43 What it rained for The Weather Girls (3)
44 ----- It Up (Black Box) (6)
45 Keyboard instrument (4)
46 Dolly Parton's singing sister (6)
48 Mech-man made a hit by Styx (2,6)
51 See 47 Across
55 Krautrockers whose first Virgin album sold for 48p (5)
56 In short, Sir Paul McCartney (5)
58 ----- The Pain (Red Hot Chili Peppers) (5)
60 Correct, it's a Spandau Ballet chart-topper (4)
62 Initially, they were T-Boz, Left-Eye and Chilli (1.1.1.)

MOJO SPECIALIST TO ADVERTISE TEL: PHIL NESSFIELD 01733 366370

THE SOUND MACHINE

DO YOU HAVE A VINYL RECORD COLLECTION TO SELL?

We are interested in viewing ALL quality collections of vinyl records ANYWHERE in mainland UK. We will travel to you at any time that is convenient for you.

Contact Neal or Steve, all enquiries will be promptly answered.

✉ info@thesoundmachine.uk.com
☎ 0118 957 5075 07786 078 361

thesoundmachine.uk.com

Follow us on:

Est. 1970

IAN EDWARDS
OF HARROGATE Est. 1970

Tel: 01423 500442
Email: info@iansbespokefurniture.co.uk
www.iansbespokefurniture.co.uk

Handmade Bespoke Furniture
for CD's • LP's • DVD's & Books

The Old Chapel, 282 Skipton Road,
Harrogate, Yorkshire HG1 3HE

#DressForTheBeat
adaptorclothing.com
supporting british bands

FOO FIGHTERS
BLACK SABBATH
ROCKABILIA.COM
YOUR MUSIC MERCHANDISE SOURCE
NIRVANA
ALICE IN CHAINS
FLEETWOOD MAC
FAITH NO MORE
ARCTIC MONKEYS

OVER 100,000 ITEMS FROM YOUR FAVORITE BANDS

T-SHIRTS • SLIM FIT TEES • HOODIES • GIRLS FASHION • LONG SLEEVES
JERSEYS • CREWNECK SWEATSHIRTS • VARSITY JACKETS • BABYWEAR
BELTS • BELT BUCKLES • WRISTBANDS • BUTTONS • BASEBALL CAPS
BEANIES • PATCHES • STICKERS • DVDs • TOYS • BACKPACKS • BAGS
POSTERS • FLAGS • FOOTWEAR • JEWELRY • KEY CHAINS • WALLETS
LIMITED EDITION COLLECTIBLES • AND MORE...

For a free 120 page catalog, visit rockabilia.com, call 001-952-556-1121 or write:
PO Box 39 Dept 129 • Chanhassen MN, 55317 • USA

WANTED

1960's & 1970's CONCERT POSTERS
AND ALL ROCK & POP MEMORABILIA
FROM THE 50's, 60's, 70's & 80's
WE WILL PAY UP TO £5000 FOR AN ORIGINAL *BEATLES* CONCERT POSTER, £4000 FOR THE *ROLLING STONES* AND *THE WHO*, £2000 FOR *JIMI HENDRIX* AND *LED ZEPPELIN*, £1500 FOR *PINK FLOYD* AND *CREAM* AND VERY HIGH PRICES FOR OTHER 1960's & 1970's ROCK AND POP MEMORABILIA
BRIGGS
LARGE COLLECTIONS PURCHASED AS WELL AS INDIVIDUAL ITEMS

FREE VALUATIONS 01494 436644
email - music@usebriggs.com

THE ORIGINAL STASH PANTS

SD SMUGGLING DUDS .COM

KEEP YOUR CROWN JEWELS SAFE WITH SMUGGLING DUDS

GET 15% OFF ALL ORDERS ONLINE AT SMUGGLINGDUDS.COM WITH DISCOUNT CODE - MOJO15

THE INTERNATIONAL COLLECTION PART II
CANADIAN · IRISH · SWEDISH · JAMAICAN

TSHIRT GRILL

Simply Superb T-Shirts & More!

New York City (As worn by John Lennon)

Spiral (As worn by Keith Moon)

I Used To Be In The Fall

Red Star (As worn by Michael Stipe)

The Small Faces

Gary Moore Tribute

100's of Exclusive T-shirts and Hoodies
Big range of ladies slimfits
Secure On-Line Ordering
Full Money Back Guarantee

Join us on Facebook
www.facebook.com/tshirtgrill

Call FREE on:
0800 035 0241
www.tshirtgrill.com

Get 10% discount! just type in 'mojo10' at checkout
NEW YORK CITY
I USED TO BE IN THE FALL
THE SMALL FACES
GARY MOORE

Czech Music Direct

SKETY
A-CAPPELLA JAZZ SEXTET

What are SKETY hiding
behind their washing line?

It's Slim Gaillard's *Flat Foot Floogie* and lots more classic numbers in their special vocal style by Sonny Rollins, Lennon and McCartney, Richard Wright and Roger Waters

listen to our Classic Music Podcast *and* Czech Music Radio Show

www.czecheverything.co.uk
cmd@czecheverything.co.uk
tel: +44 020 8346 0088

Ernie Ball presents

ANDY MCKEE

SPECIAL GUEST: TREVOR GORDON HALL

07.11.2015 | BRIGHTON
St Bartholemews Church, BN1 4GP

OTHER UK DATES:

03.11.2015 | LEEDS	04.11.2015 | BURY	05.11.2015 | LONDON
06.11.2015 | CARDIFF	08.11.2015 | CAMBRIDGE	12.11.2015 | CORK
13.11.2015 | DUBLIN	14.11.2015 | GALWAY	15.11.2015 | BELFAST

WWW.ANDYMCKEE.COM
www.seetickets.com

MOJO SPECIALIST TO ADVERTISE TEL: PHIL NESSFIELD 01733 366370

IAIN MATTHEWS AND FAIRPORT CONVENTION

It began as a sofa-surfing adventure, but the "you're out" severance was a shock.

HELLO OCTOBER 1967

Bass guitarist Ashley [Hutchings] and [producer] Joe Boyd were initially looking for a keyboard player who sang. They were phoning around record companies where they knew people. Tony Hall at Deram said "Well, this band on the label, Pyramid, are about to break up and have an interesting singer; maybe you'll want to check him out?" I remember Ashley, Richard [Thompson] and Joe coming down to Blaises club to see us. They must have been taken by what I was doing – the next thing I know I had a message to go to Sound Techniques studio where Fairport were to record their first single.

I can remember having my suitcase in one hand and a dozen LPs under the other arm. I was staying with a friend, but in the mornings I had to take my stuff and move on and then go back there in the evenings. Those were the days when it didn't feel like being homeless, but like a great adventure.

I didn't really know anything about Fairport Convention until I got into the studio – they'd only been doing gigs together for six months. They already had a female singer [Judy Dyble] and they had been influenced by Jefferson Airplane and wanted to explore that kind of male/female lead vocal where each would be singing harmony at the same time. It was really different to most of the bands around London at that time, I was really intrigued by their approach and their repertoire.

They were recording If I Had A Ribbon Bow, and the audition was just to jump in and sing on the track. I never got the nod either way: I was told to come back for the next session, and before you knew it we were pals and I was part of the band. I could only surmise that I was in.

GOODBYE MARCH 1969

It came right out of the blue. It wasn't my choice, but had obviously been talked about within the band. We all used to meet at Joe Boyd's Witchseason offices in the West End before driving to shows. I remember getting there at the appointed time to find out that the appointed time for everyone else was an hour later. Joe told me that my employment was being severed.

Since Sandy [Denny] had been in the band they were moving off more in a traditional direction, which I was clearly not that interested in, and that only added to the decision. But I hadn't realised the speed with which it would move to where I would be expendable.

At the time it was a shock, but you look at it six months down the line and they didn't need anyone getting in the way of what Sandy was developing – she was also writing and although I'd done a few things with Richard, I wasn't much of a writer then. Given the choice, I don't think I would have wanted to carry on, so it was very understandable.

I told John Peel the part of Fairport I loved was where we would interpret contemporary American songwriters. He said, "Well maybe you need to develop that as something of your own." The first Matthews Southern Comfort album was really an Iain Matthews solo album. I gave employment to several of the Fairport people, so there were no grudges being held.

One of the writers that Fairport introduced me to was Richard Fariña. His song Reno Nevada became a staple on-stage. Last year I recorded a whole album, *Reinventing Richard: The Songs Of Richard Fariña*, with Andy Roberts and Mark Griffiths as Plainsong. He was a folk icon. So the Fairport connection is still there.

As told to Mike Barnes

Plainsong's Reinventing Richard is out now on Fledg'ling

Conventional folk: Fairports (from left) Martin Lamble, Dave Pegg, Judy Dyble, Richard Thompson, Iain Matthews, Ashley Hutchings; (bottom) the besuited Iain is detached, as Sandy Denny (front) joins; Matthews today (below).

"IT CAME RIGHT OUT OF THE BLUE. IT WASN'T MY CHOICE."

Alamy, Island Records

JEFF LYNNE'S ELO
ALONE IN THE UNIVERSE

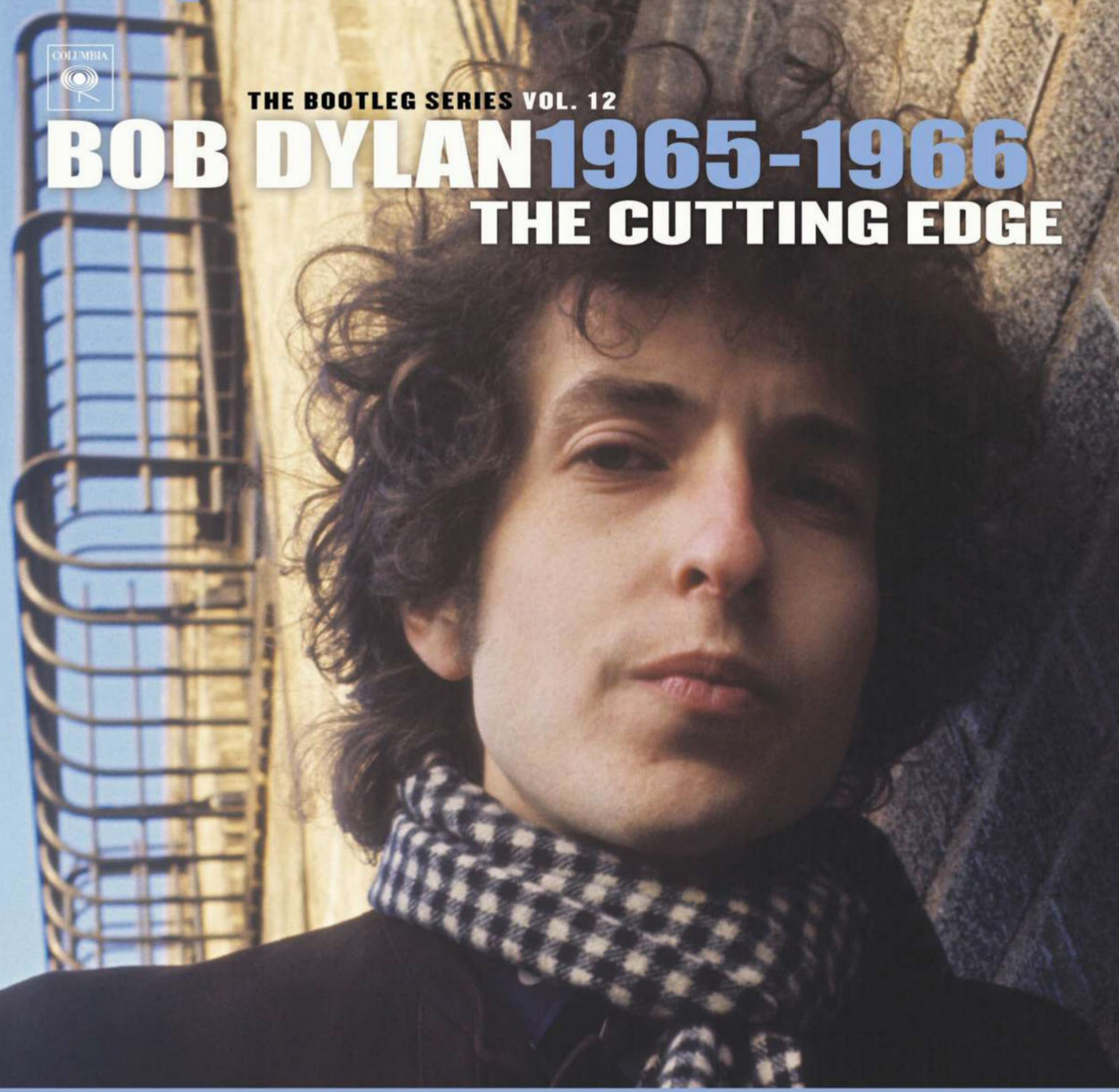
THE FIRST ALBUM OF ALL NEW
ELO MUSIC IN OVER A DECADE

FEATURING THE UPLIFTING AND INFECTIOUS NEW SINGLE
WHEN I WAS A BOY

CD / DELUXE CD / VINYL / DOWNLOAD
13.11.15

amazon.co.uk

Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.


COLUMBIA
THE BOOTLEG SERIES VOL. 12
BOB DYLAN 1965-1966
THE CUTTING EDGE

THE LEGENDARY STUDIO SESSIONS THAT
PRODUCED THE GROUNDBREAKING ALBUMS
BRINGING IT ALL BACK HOME
HIGHWAY 61 REVISTED
AND BLONDE ON BLONDE
RESTORED FROM ORIGINAL MASTER TAPES

LIMITED EDITION 6 CD SET:
110 tracks including previously unheard Dylan recordings,
outtakes and alternate versions

2 CD SET:
36 track highlights collection

SPECIAL DELUXE 3 LP SET:
180-vinyl plus 2 CDs

OUT 6TH NOVEMBER
bobdylan.com

COLUMBIA

amazon.co.uk

Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.